D. VAN GILST

L.P.S. — No. 21

J. S. BACH

FIFTEEN TWO-PART INVENTIONS

FIFTEEN THREE-PART INVENTIONS

ITALIAN CONCERTO

GOLDBERG VARIATIONS

LEA POCKET SCORES

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GOLDBERG VARIATIONS

FROM THE *BACH-GESELLSCHAFT* EDITION

LEA POCKET SCORES

P. O. BOX **138** NEW YORK **32**, N. Y.

«*Explication* unterschiedlicher Zeichen, so gewisse *Manieren* artig zu spielen, andeuten.»

Trillo. Mordant. Trillo u. Mordant. Cadenze. Doppelt-Cadenze. Idem. Doppelt-Cadenze u. Mordant.

Idem. Accent steigend. Accent fallend. Accent und Mordant. Accent und Trillo. Idem.

Bach's own Table of Ornaments, from his *Clavier-Büchlein* for his son Wilhelm Friedemann Bach

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NOTES

Johann Sebastian Bach (1685-1750) was an eminently practical musician, besides being a very great one. A considerable part of his output is what would nowadays be called *Gebrauchsmusik*, music written to be played (and to be playable) at specific occasions or for definite uses. Needless to say, with Bach this in no way implied a lowering of musical quality or content.

Among Bach's works intended for pedagogical use were 15 two-part "*praeambulae*" (preludes) and 15 three-part "*fantasie*," originally written for his son Wilhelm Friedemann and collected in 1723 under the changed titles of "*inventiones*" and "*sinfonie*," respectively, with the following preface: "*Upright Instruction, wherein the lovers of the clavier . . . are shown a clear way not alone (1) to learn to play clearly in two voices, but also . . . (2) to deal correctly and well with three* obbligato *parts; furthermore, . . . to have good* inventiones [*ideas*], *. . . to develop the same well, . . . to arrive at a singing style in playing and . . . to acquire a strong foretaste of composition.*" The idea that such teaching pieces must be bare of beauty or inspiration is quickly dispelled by actual acquaintance with them.

The "*Italian Concerto*" is the first half[1] of Part II of the *Clavierübung* (a series of clavier and organ works published between 1726 and 1742; Part II, in 1735). Written for a harpsichord (*two* manuals), it is Bach's only work in concerto form for a single instrument. The "*piano*" and "*forte*" indications refer to the separate use of the two manuals, for producing the "*soli*" and "*tutti*" effects of orchestral concerti (of the Italian type, such as Vivaldi's).

The "*Aria with 30 Variations*," also for the two-manual harpsichord, was written in 1741 or '42 for Bach's pupil J. T. Goldberg, to please Goldberg's patron, a Baron Kaiserling; and published in 1742 as Part IV of the *Clavierübung*. This work is among the most stupendous of its kind, replete with consummate contrapuntal mastery (there are canons at various intervals and in various motions; fugues, fughettas, an overture, a quodlibet, . . .). The Variations demand the greatest technical skill; they embody all shades of moods, yet preserve a great unity. The reader is referred to Tovey's long essay on the work (*Essays in Musical Analysis*, Oxford Univ. Press).

The present edition is based on Vol. 3 of the famous *Bach-Gesellschaft* edition of Bach's works.

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[1] The second half (the "French Overture") is included in Lea Pocket Score No. 22.

Funfzehn Inventionen

und

Funfzehn Symphonien.

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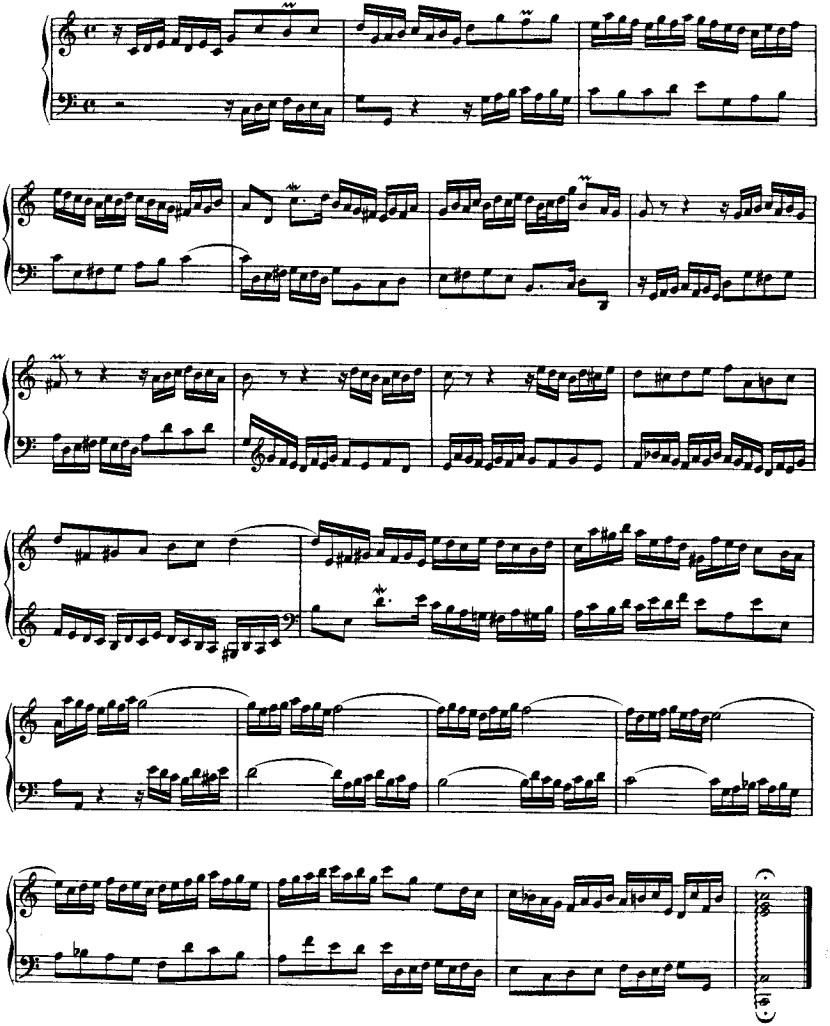

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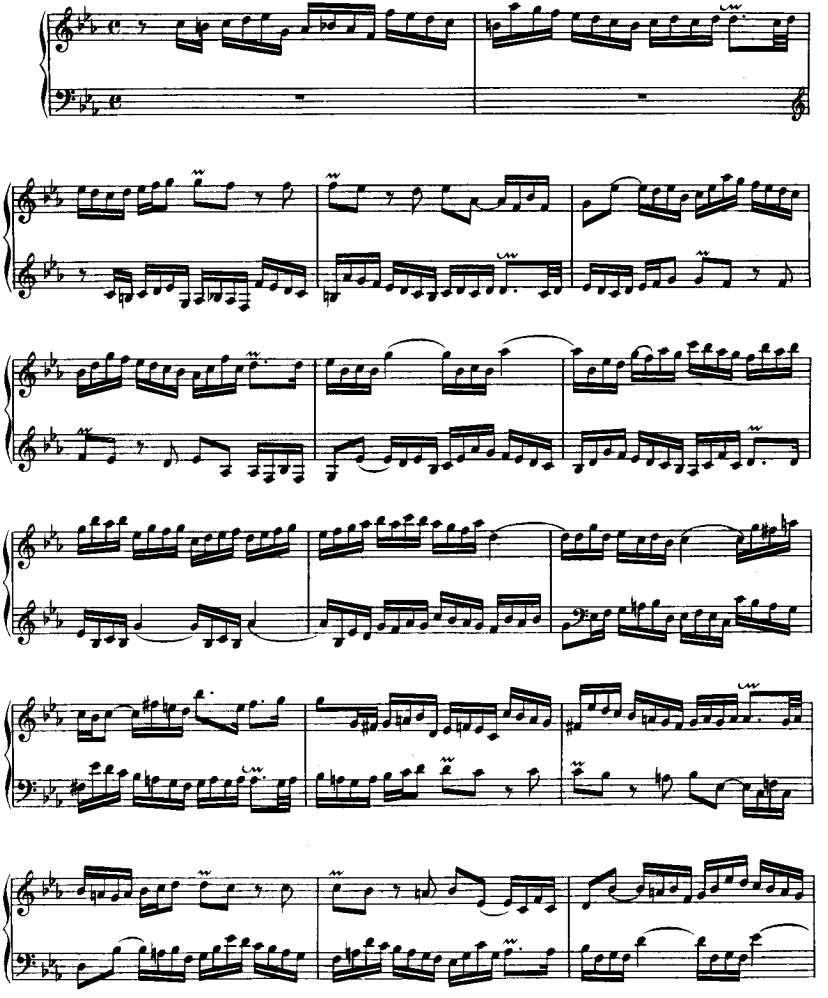

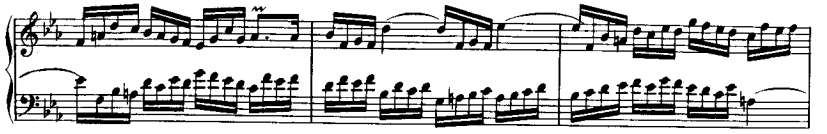

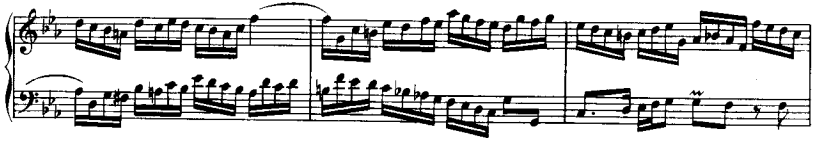

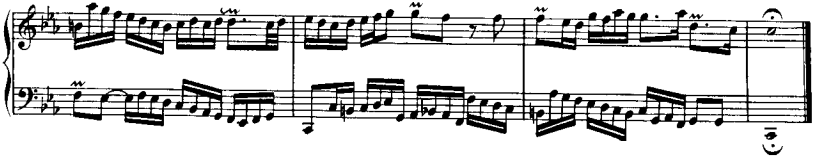

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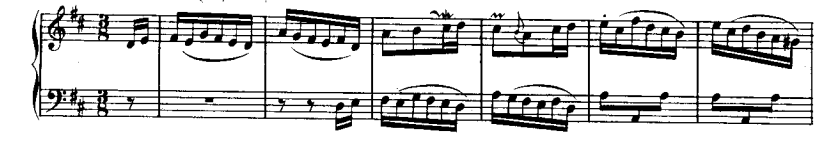

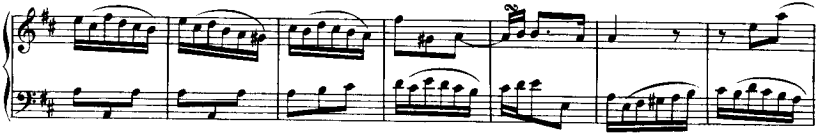

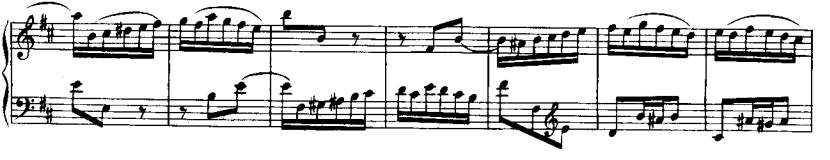

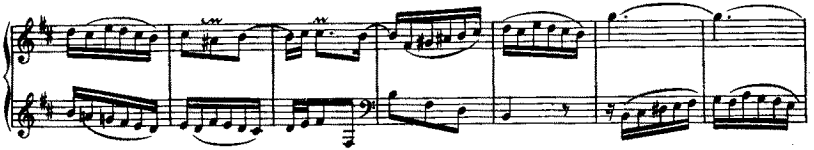

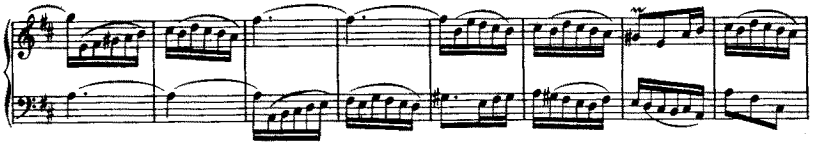

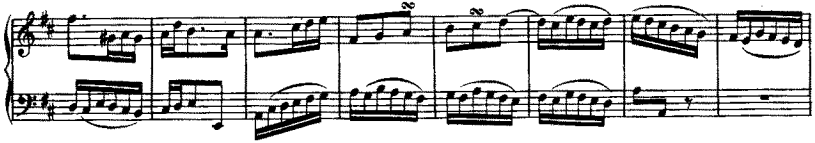

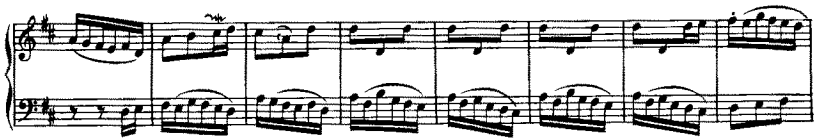

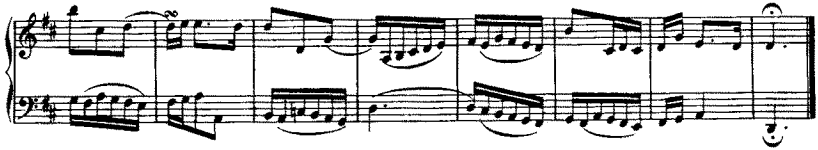

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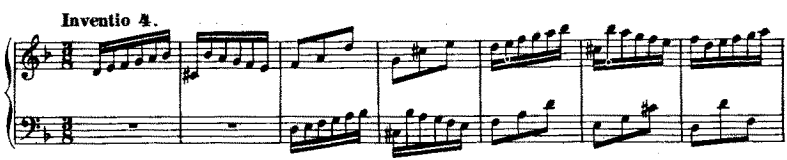

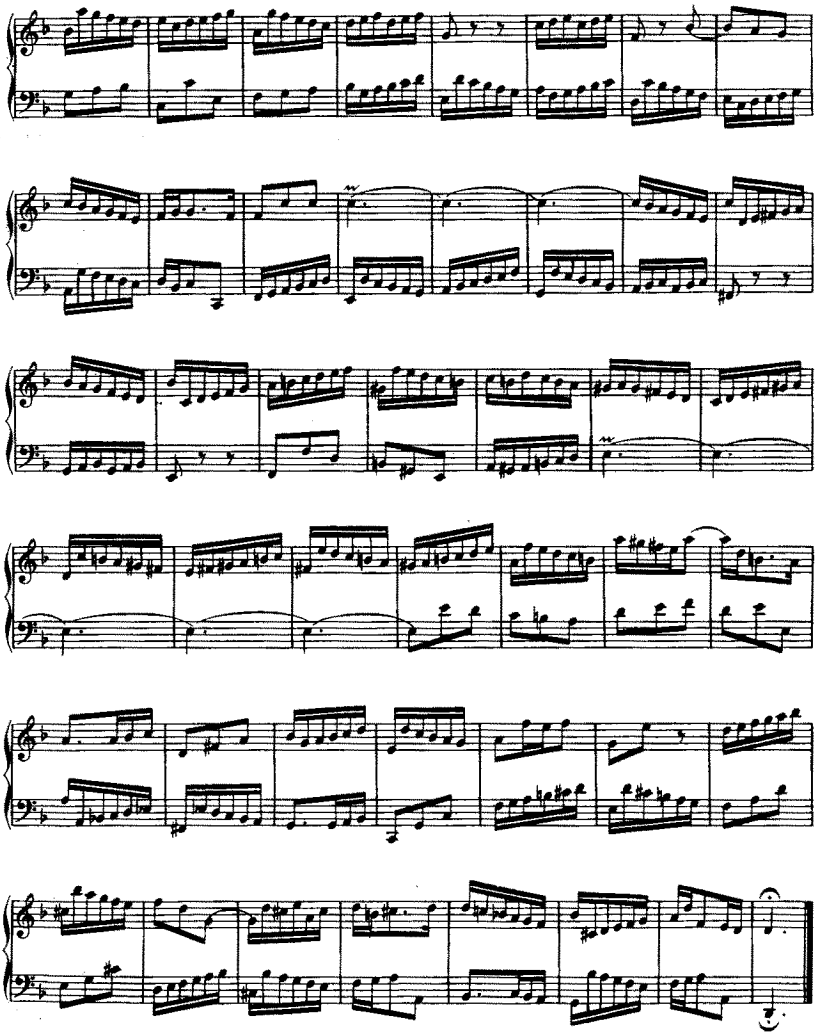

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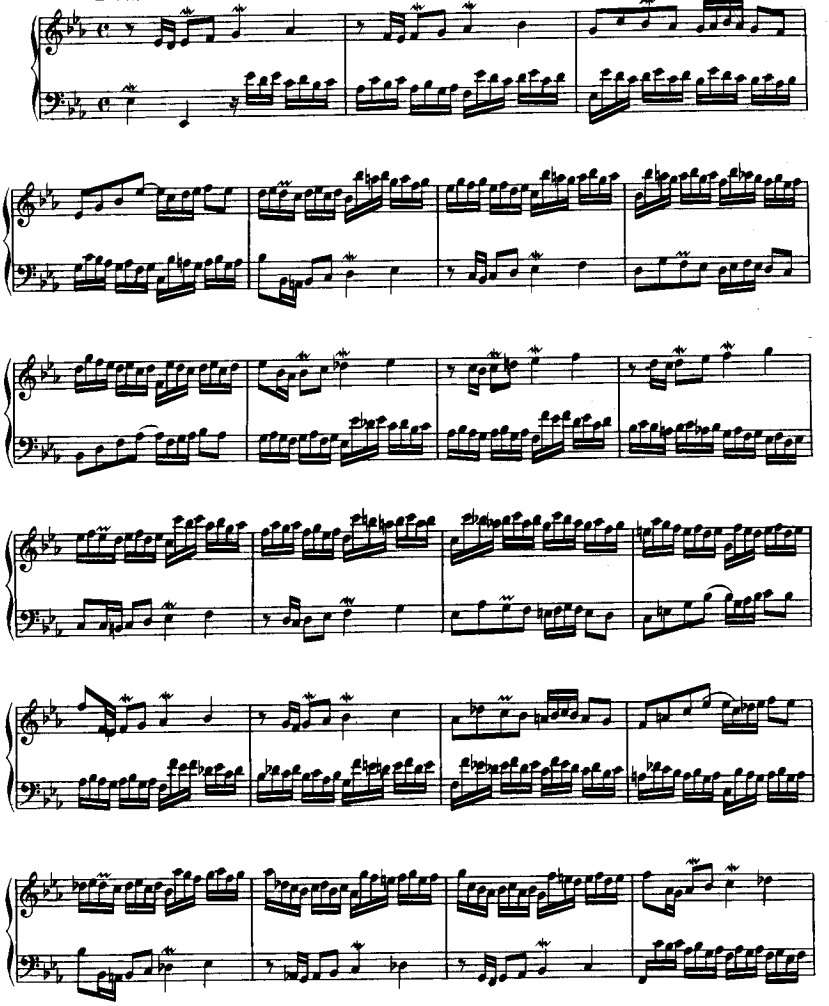

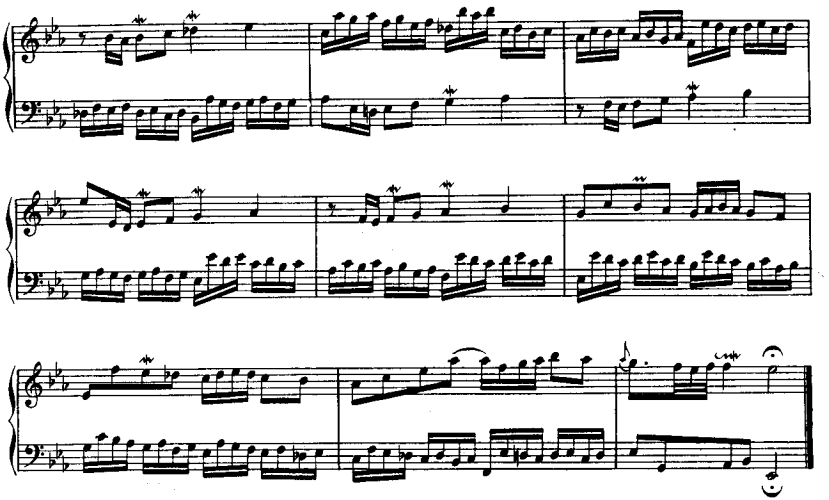

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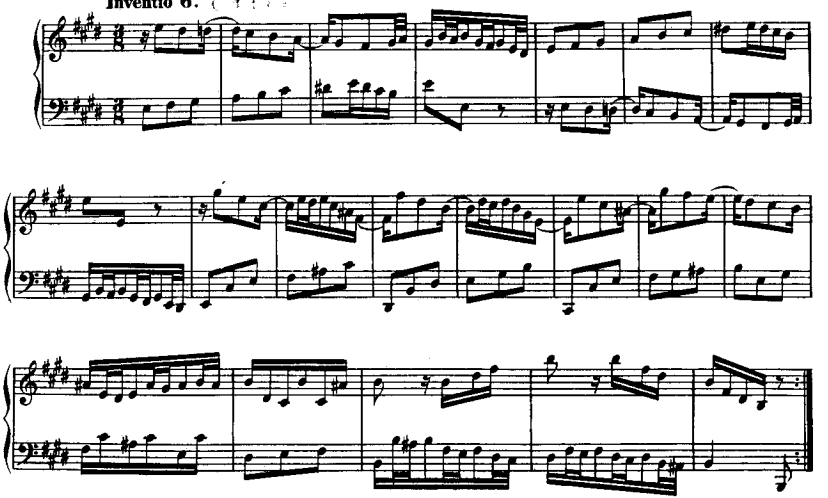

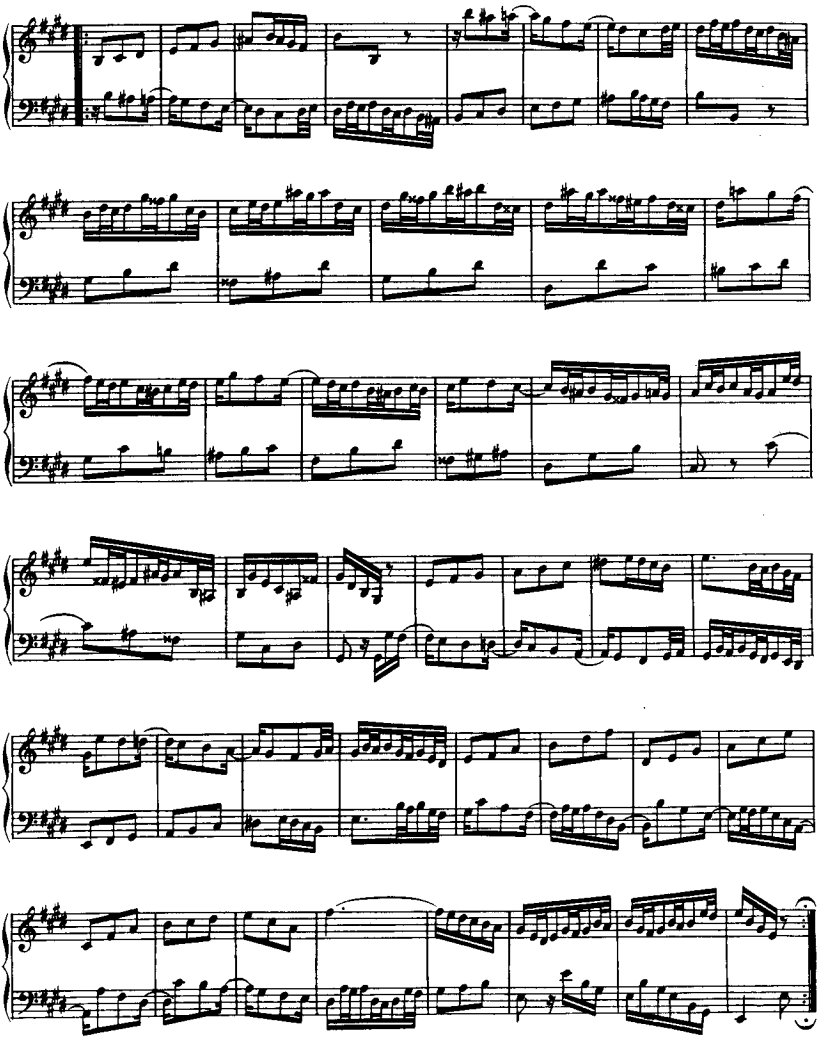

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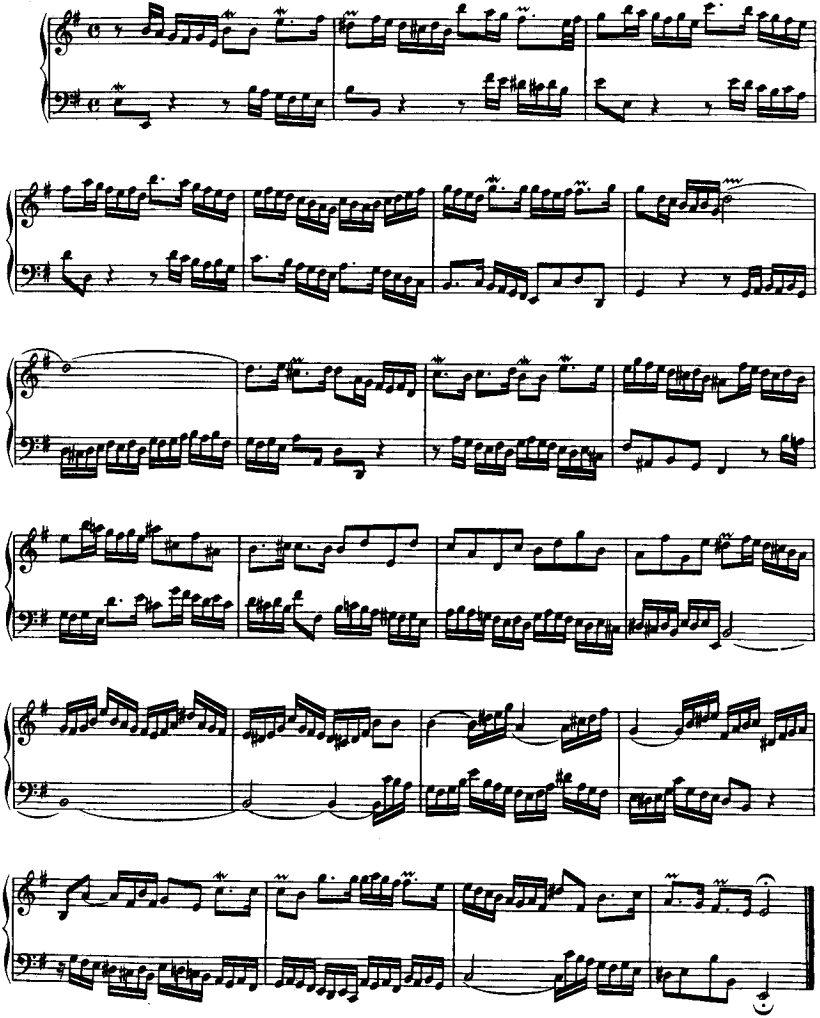

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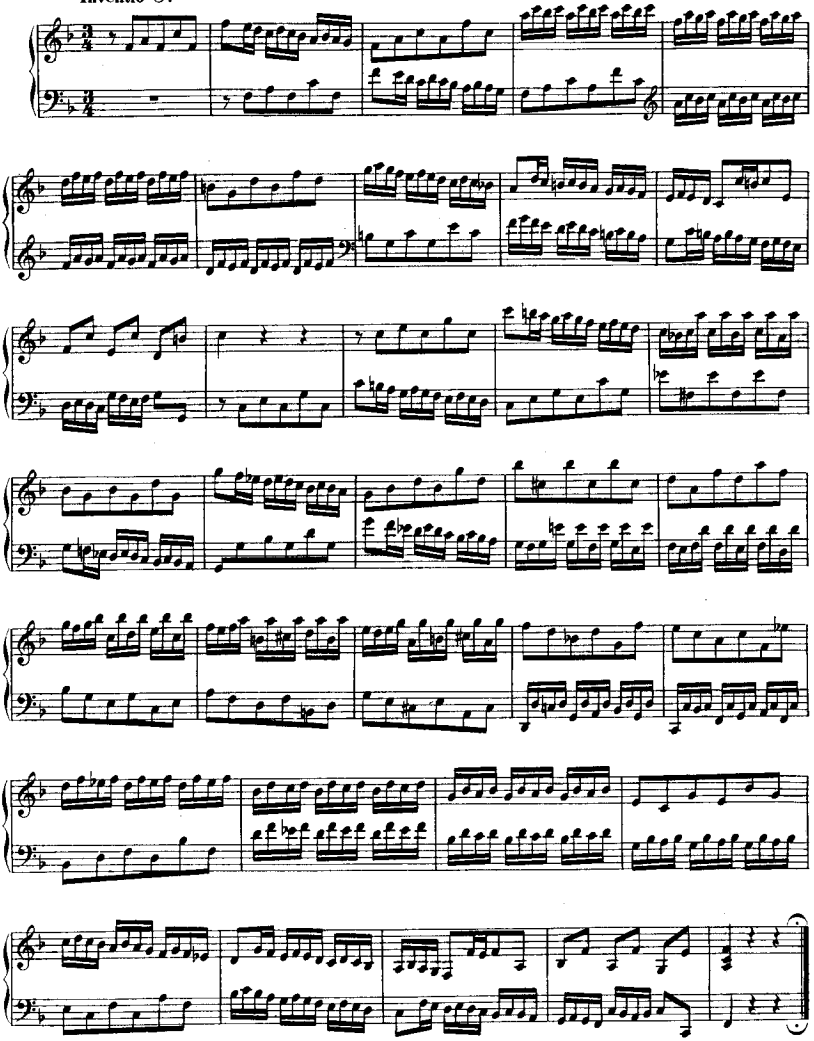

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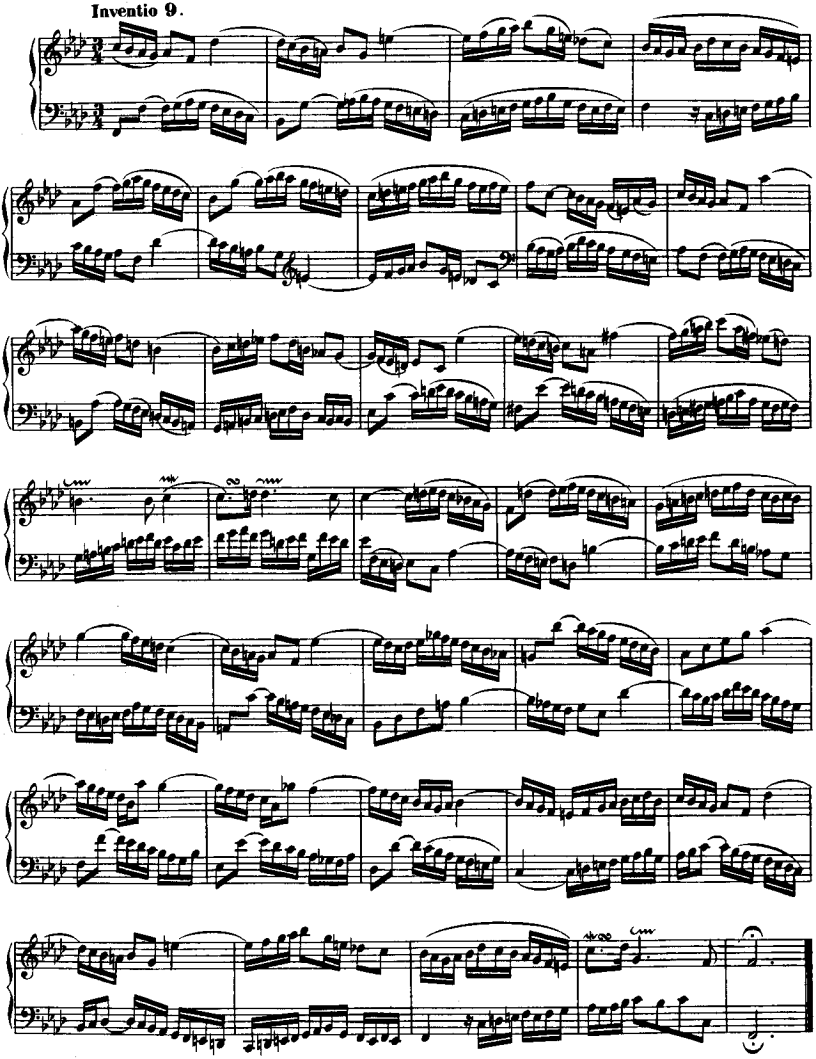

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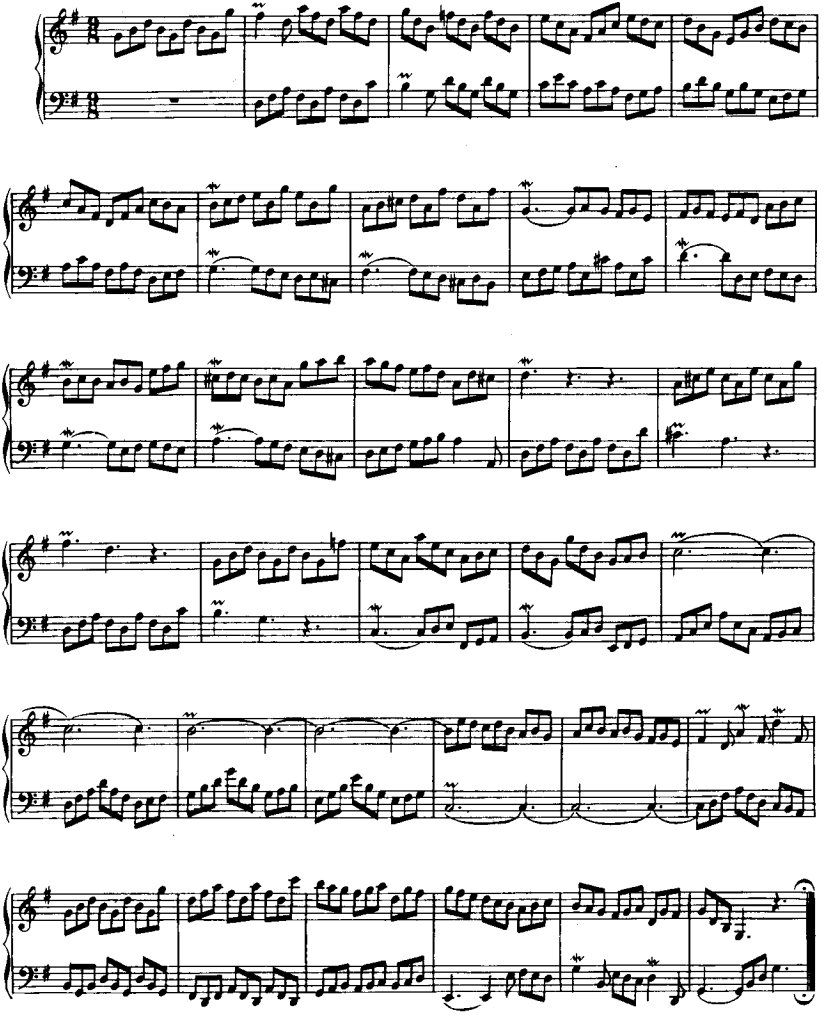

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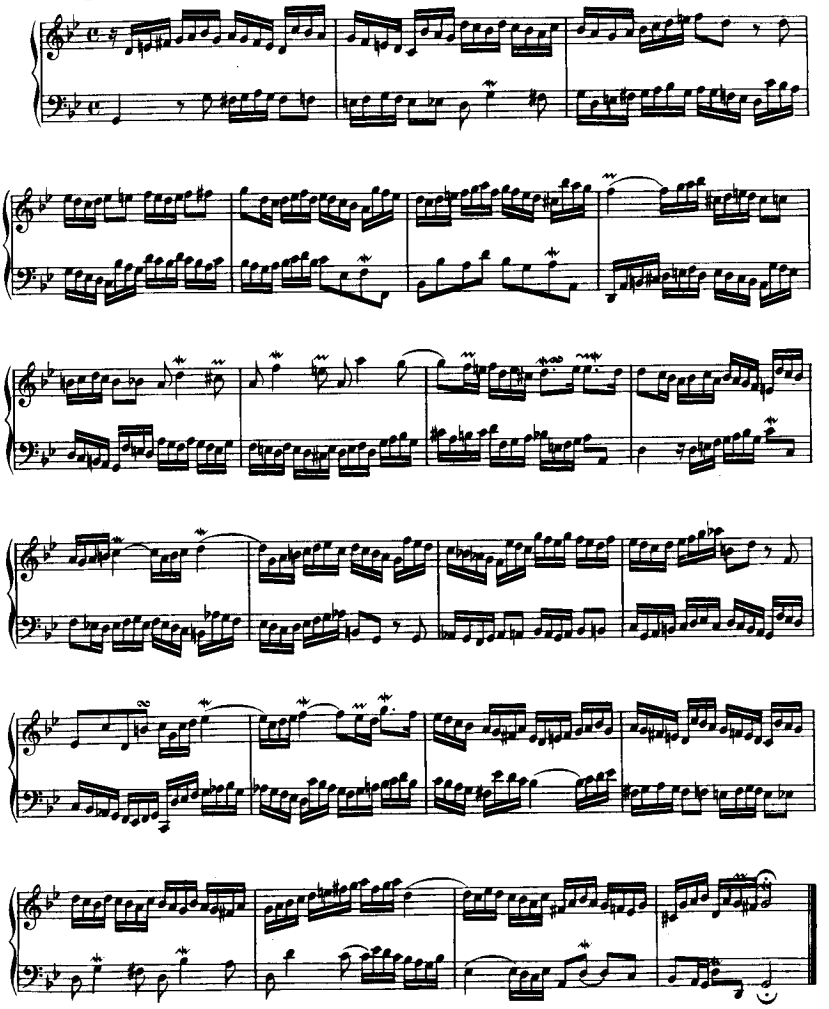

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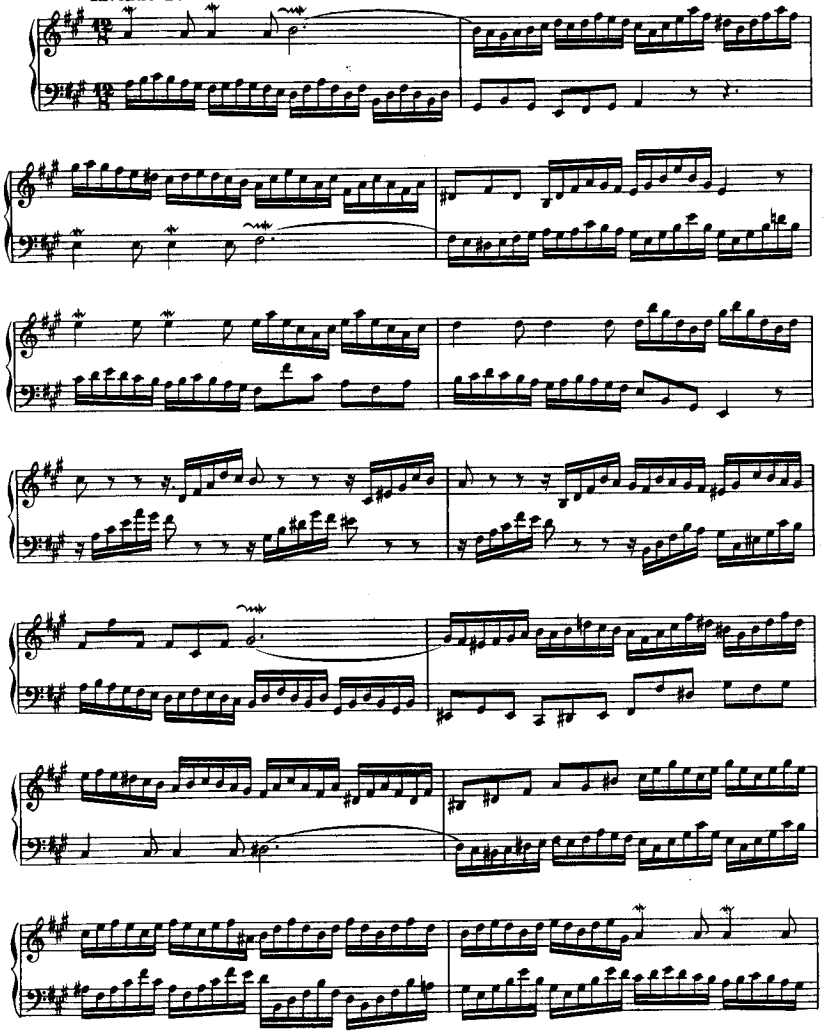

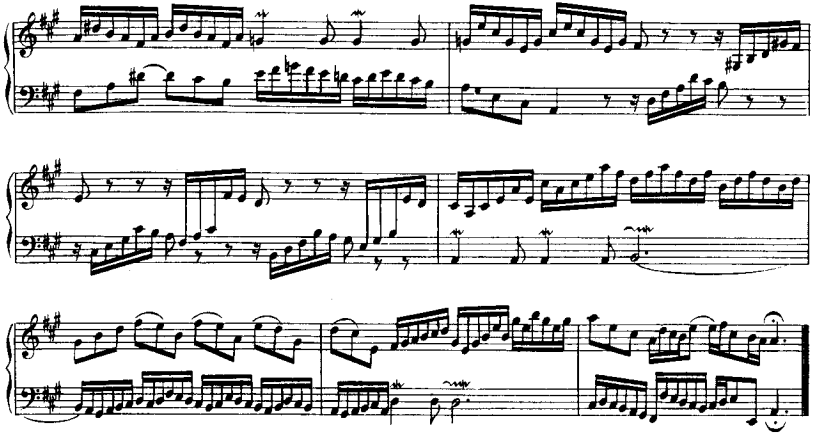

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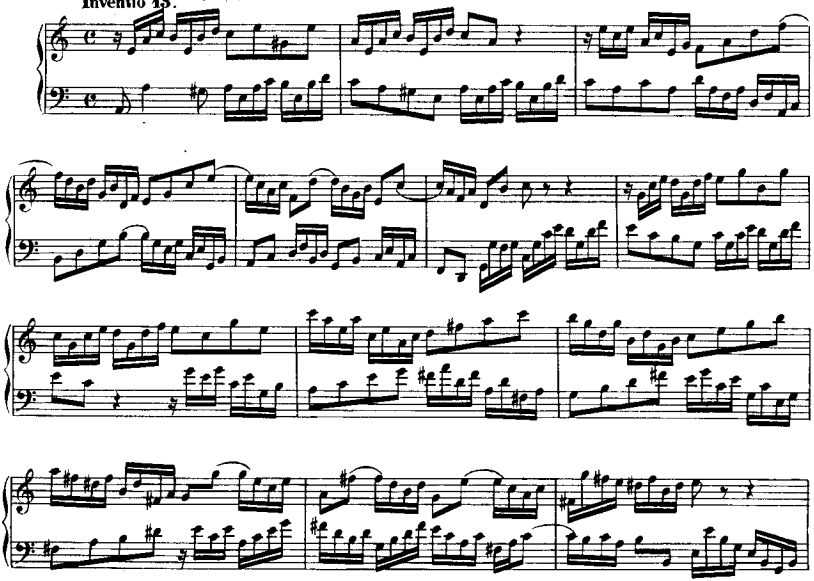

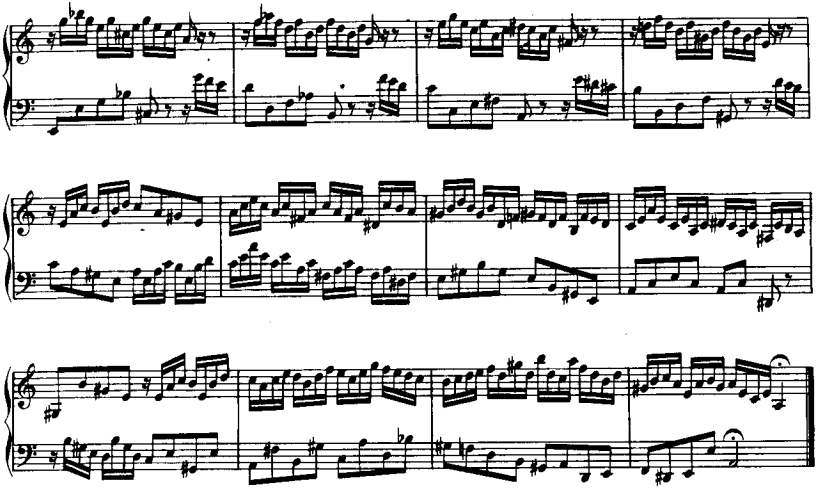

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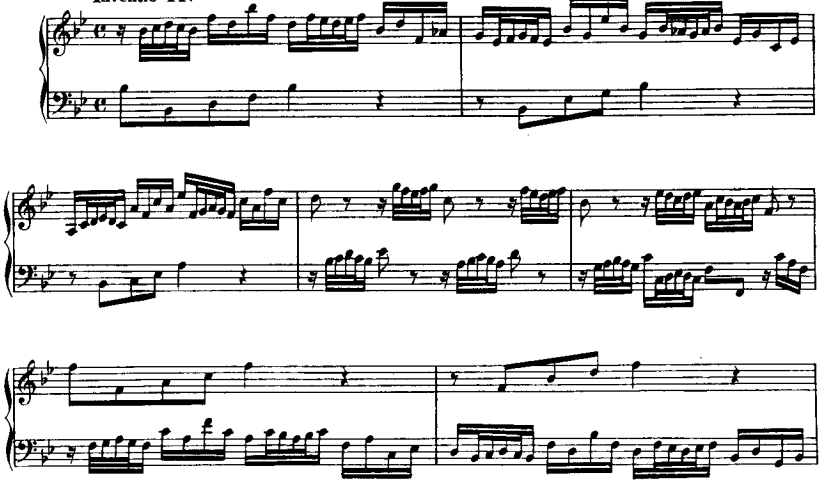

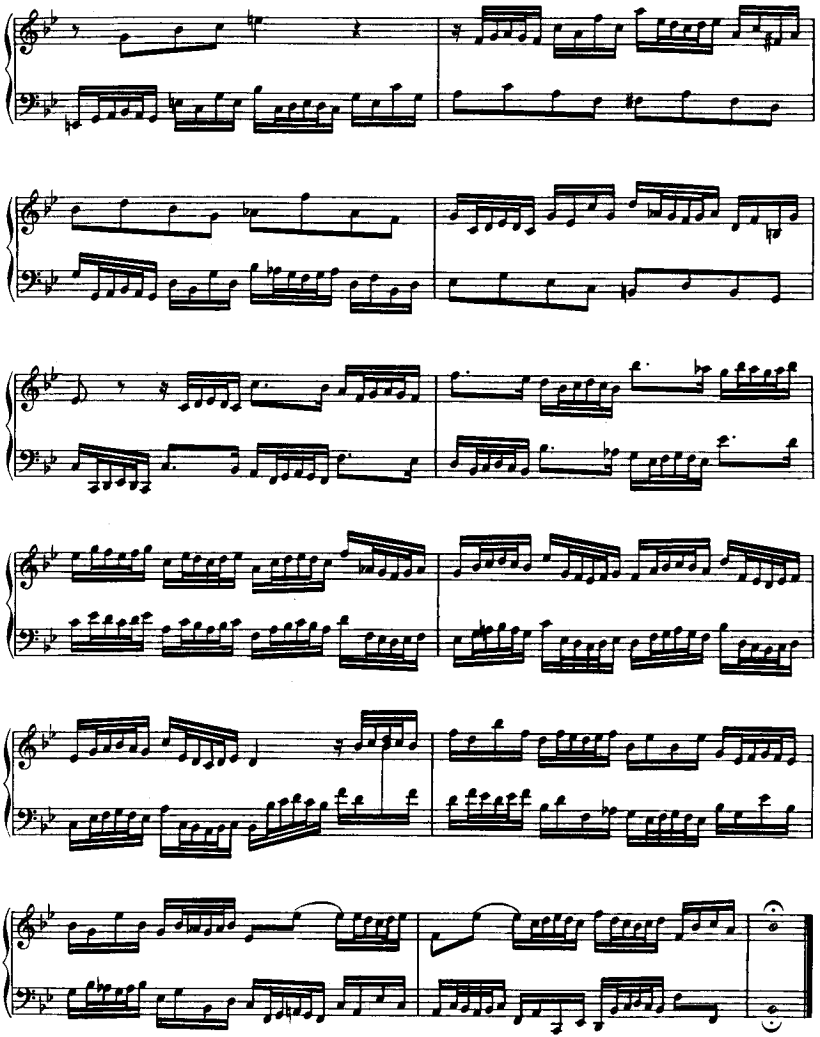

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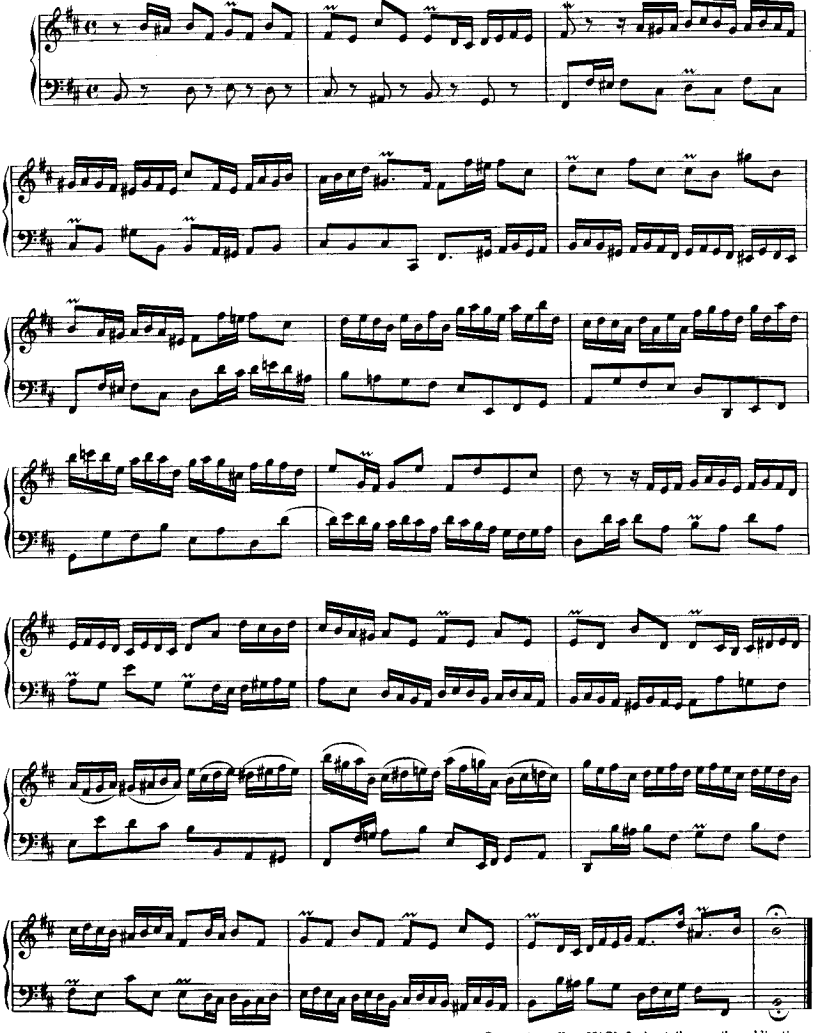

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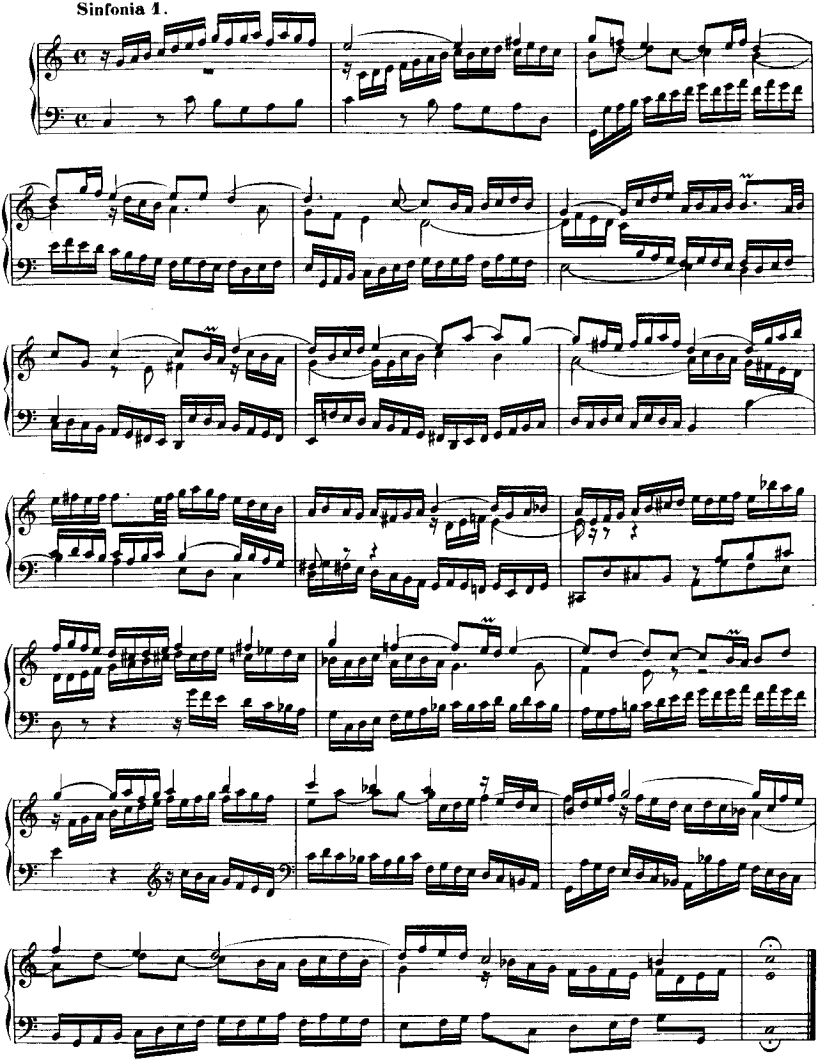

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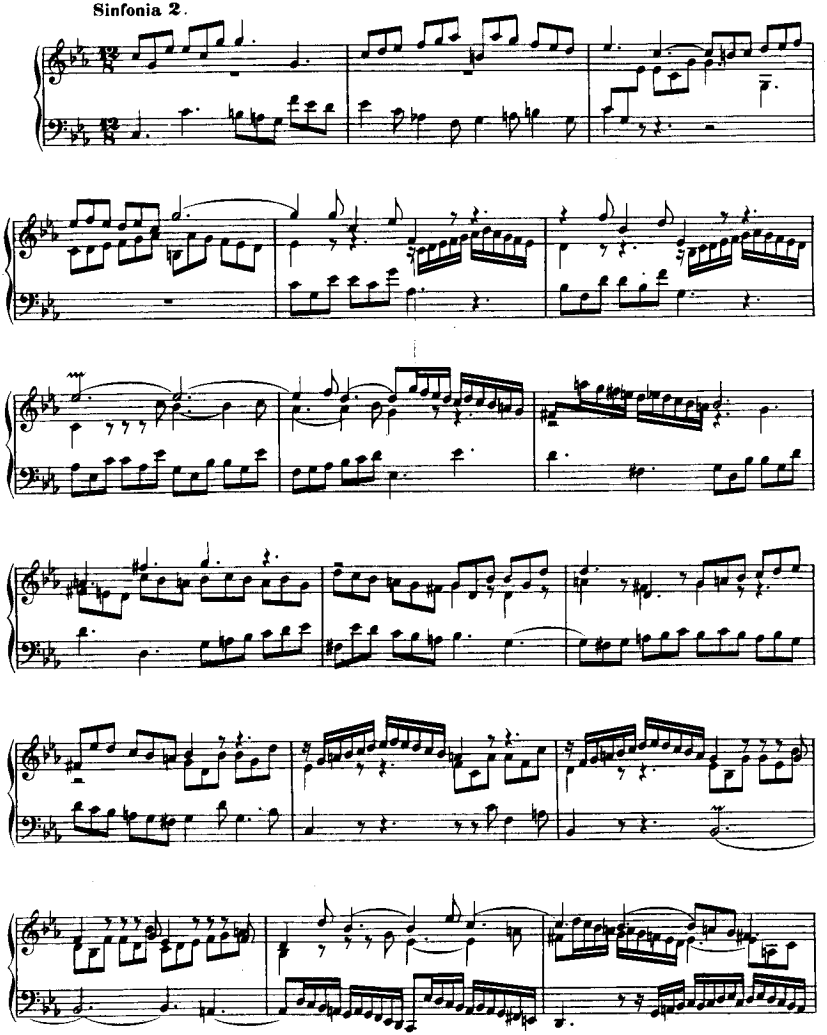

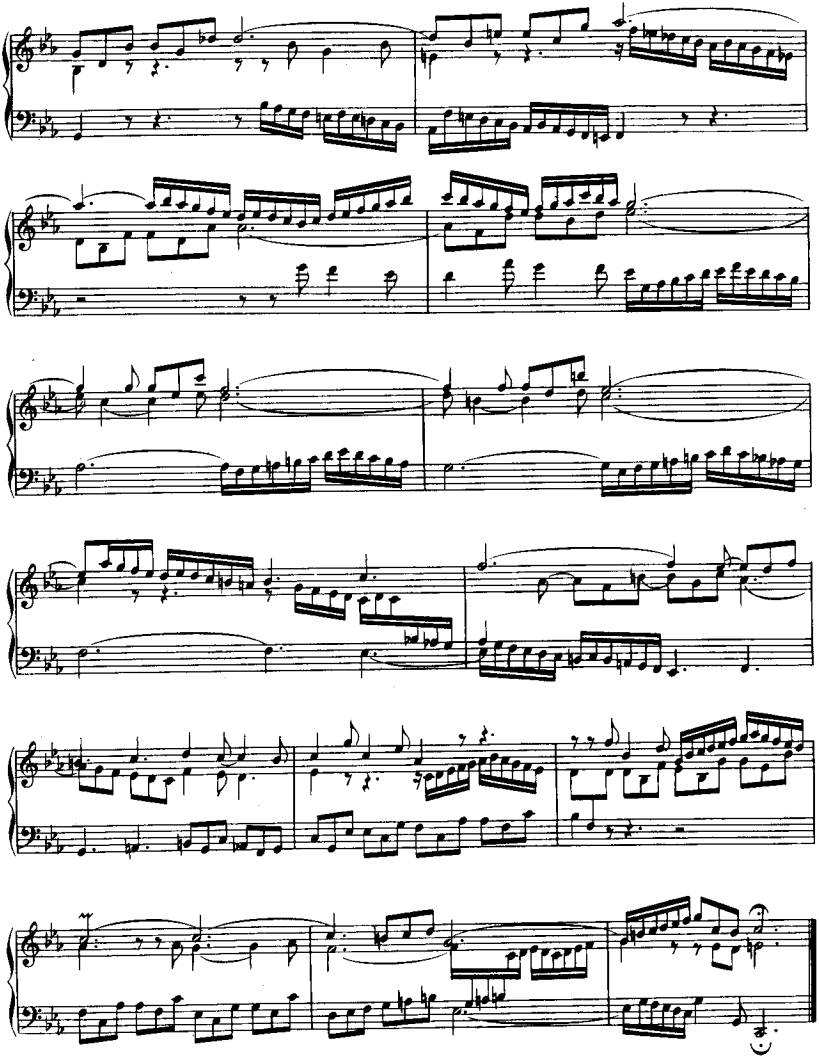

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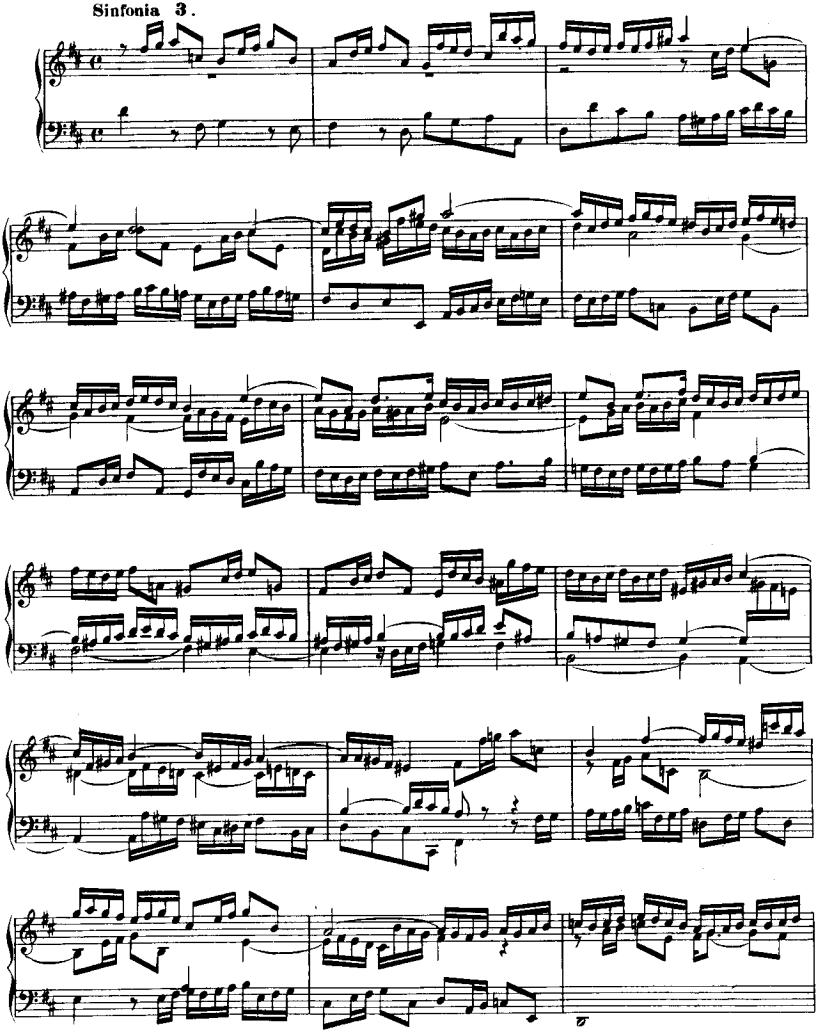

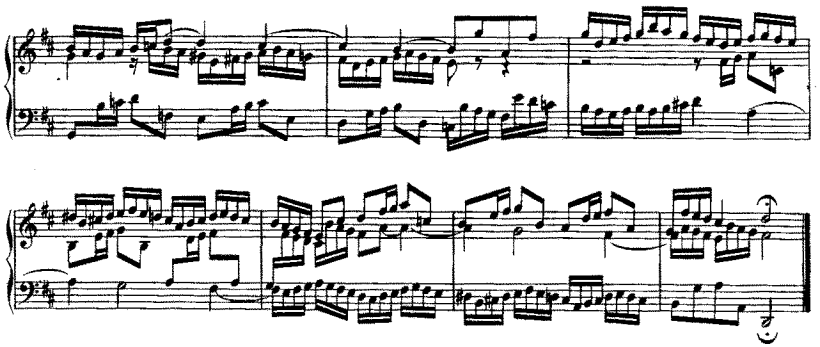

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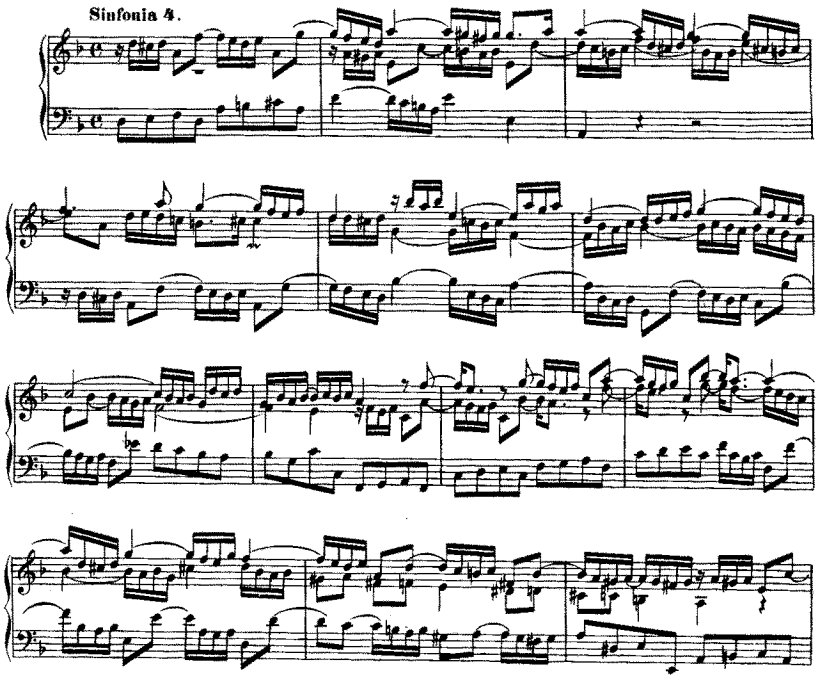

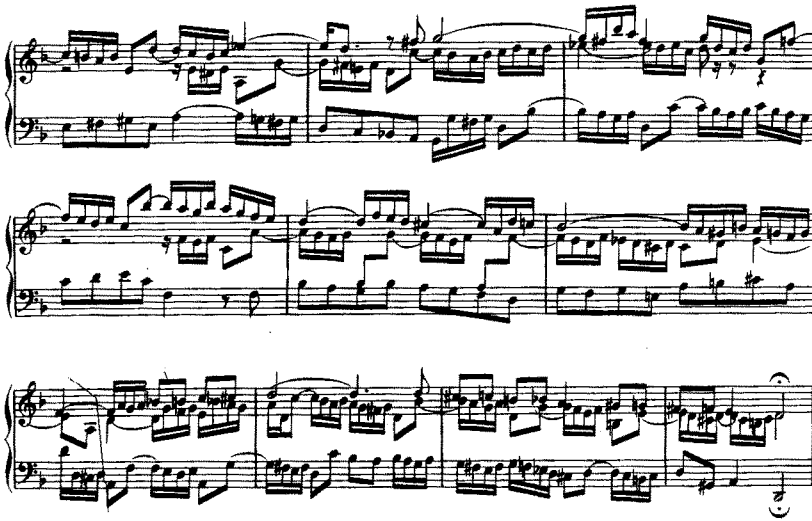

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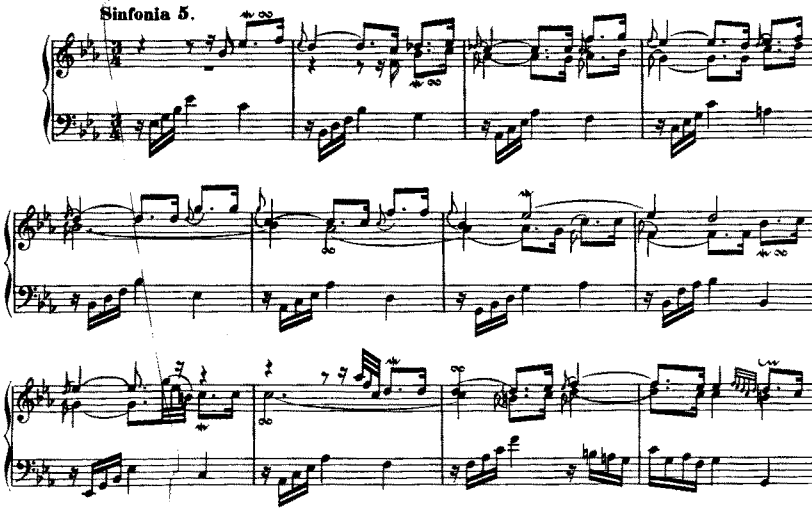

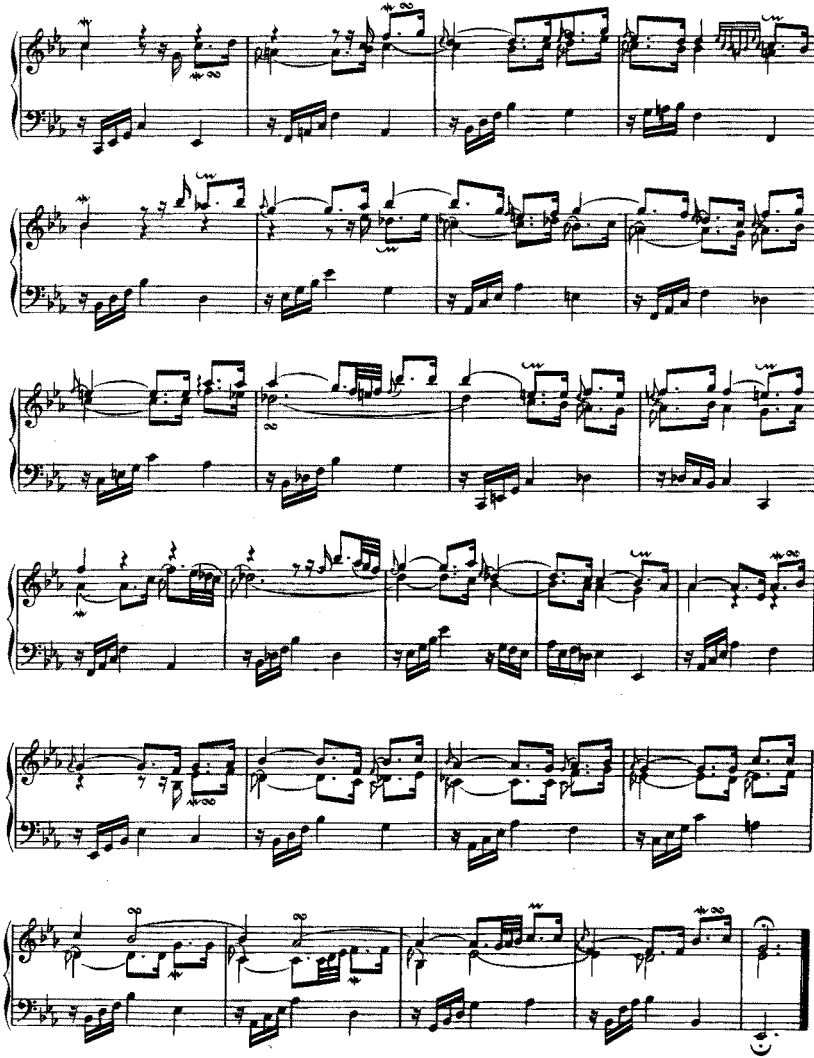

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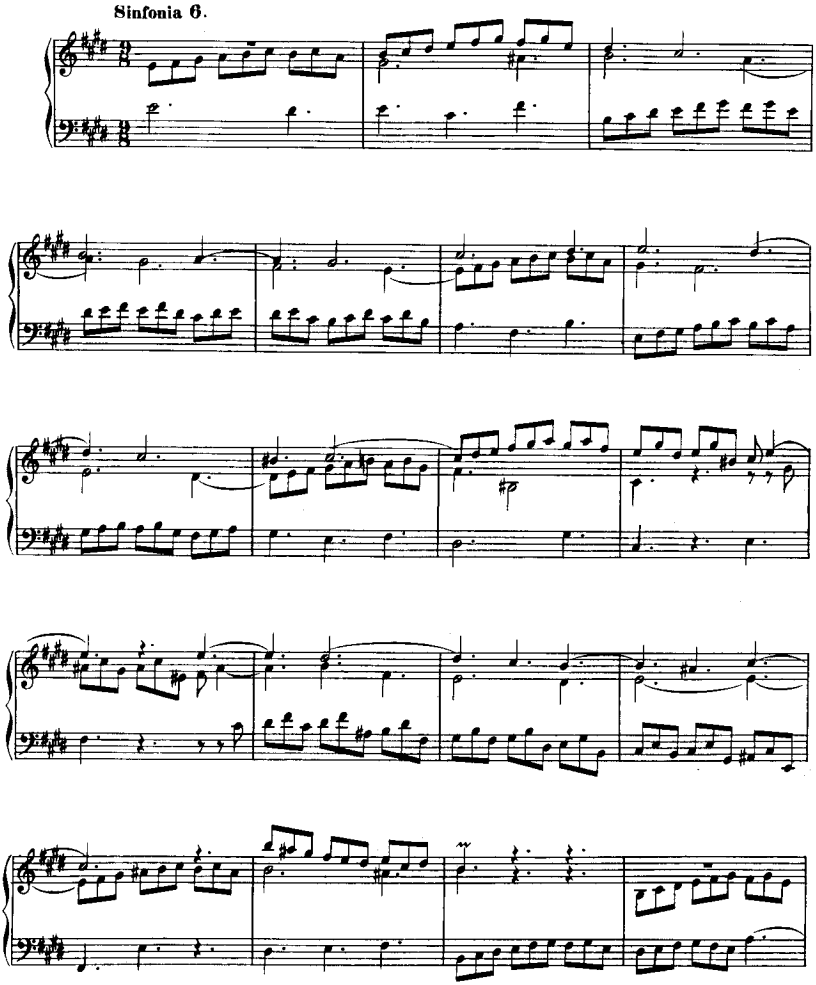

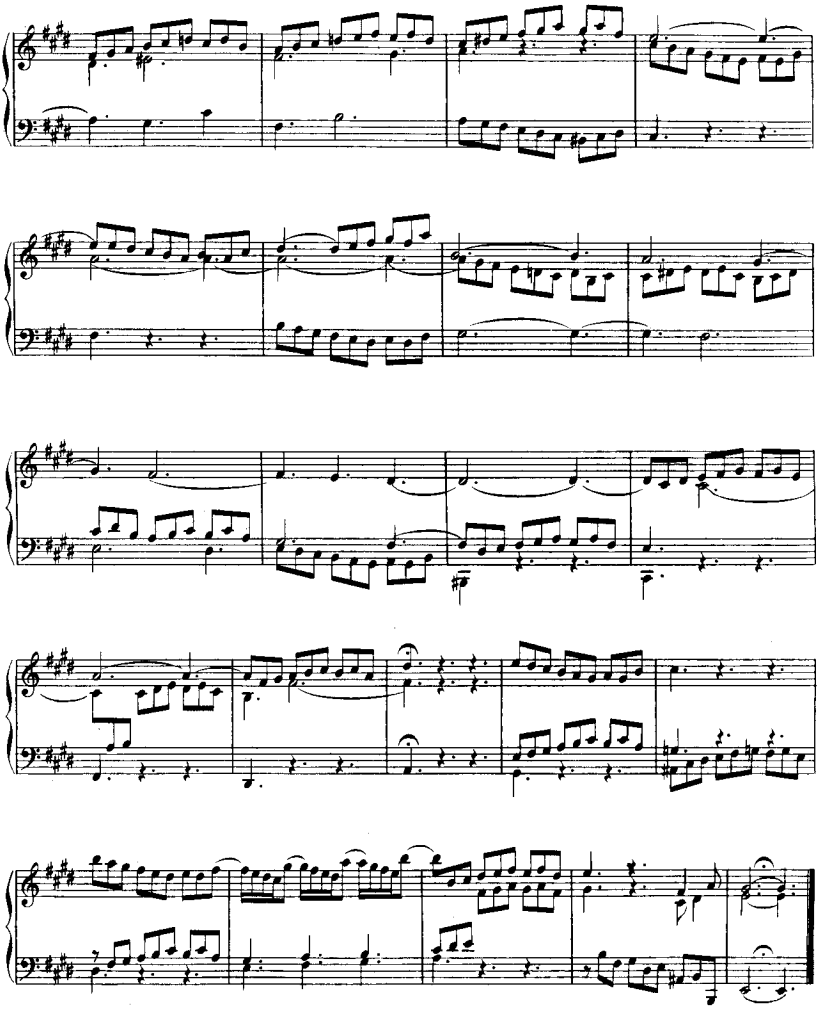

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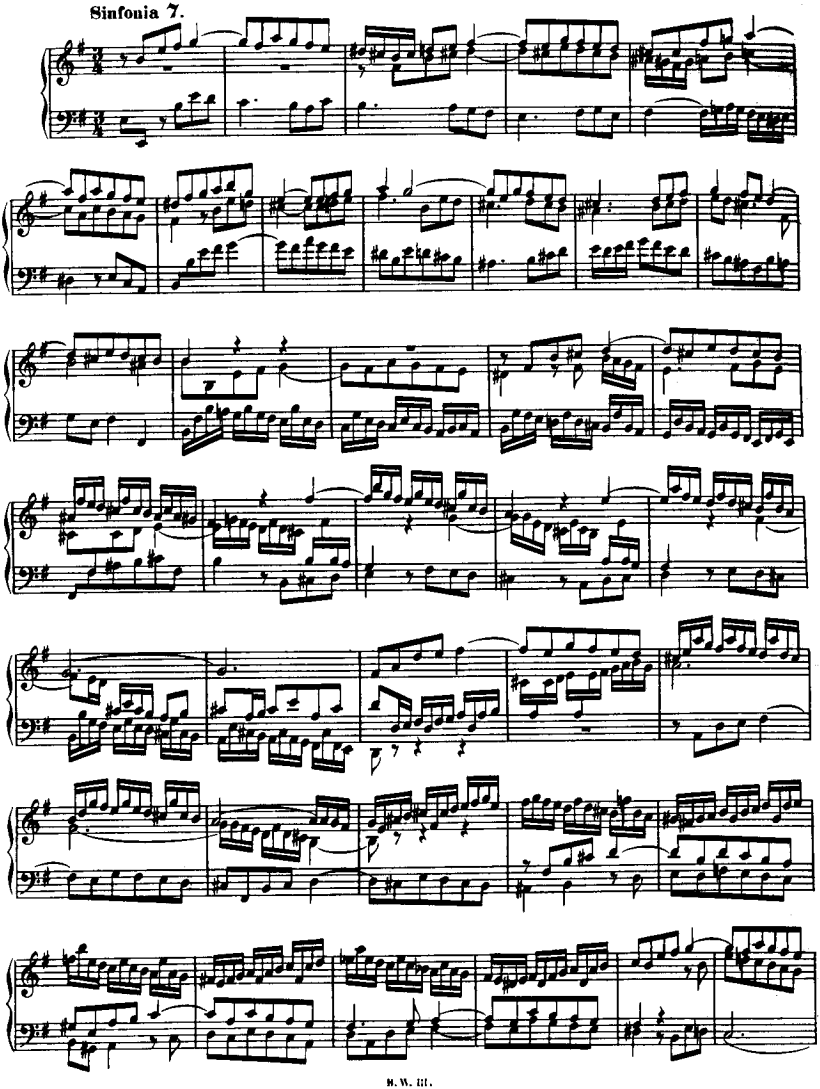

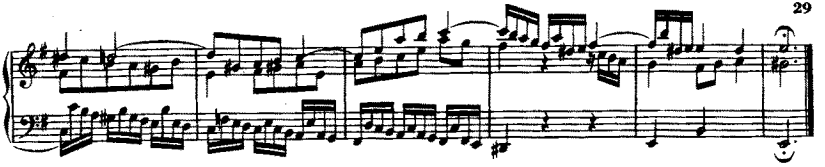

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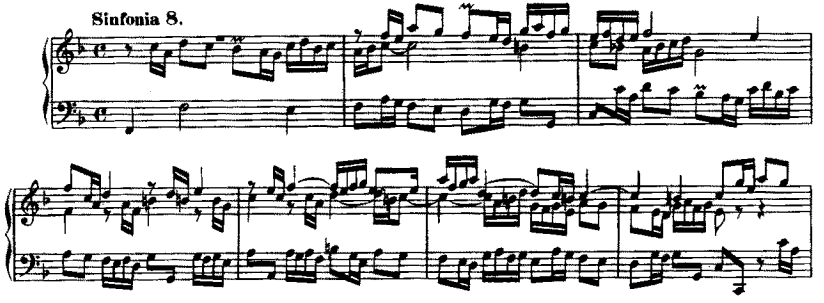

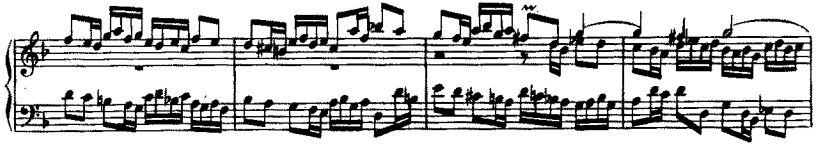

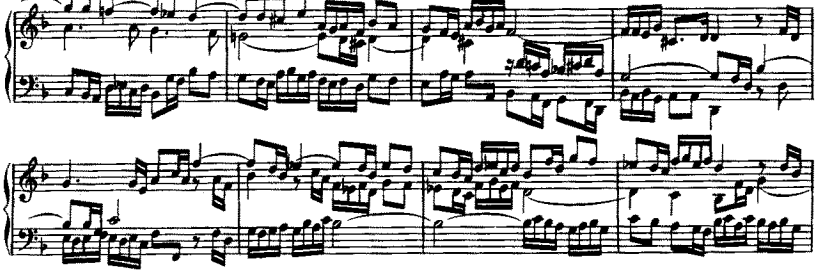

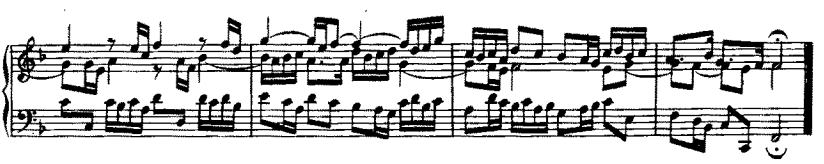

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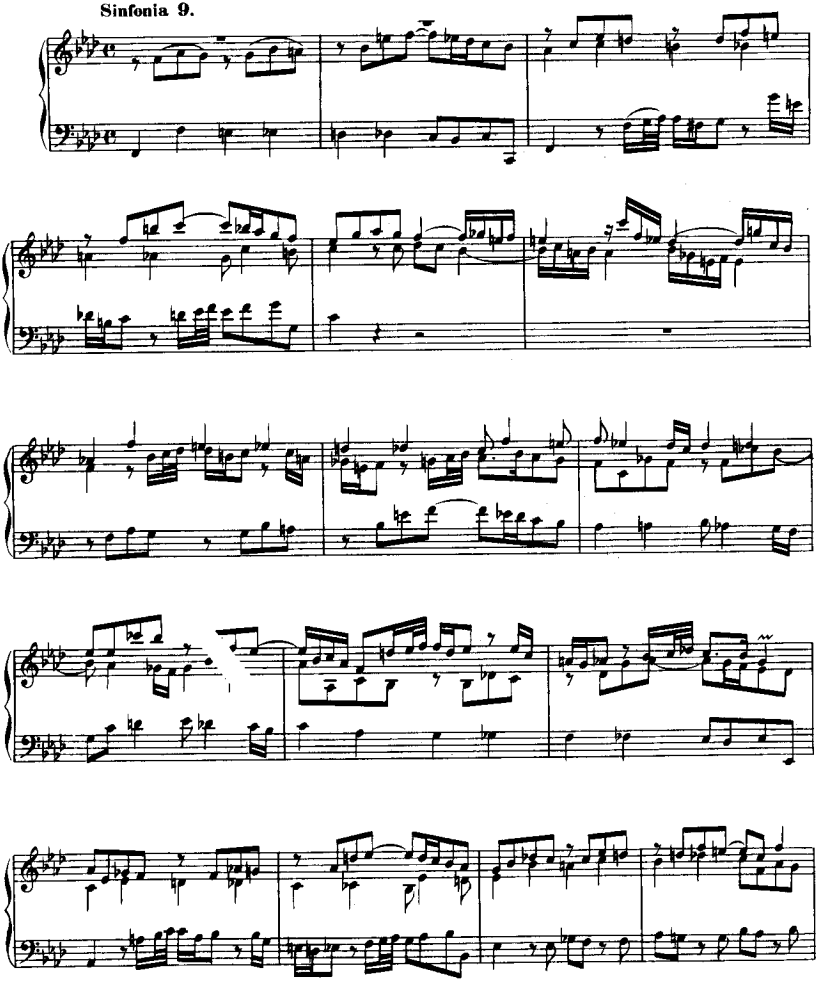

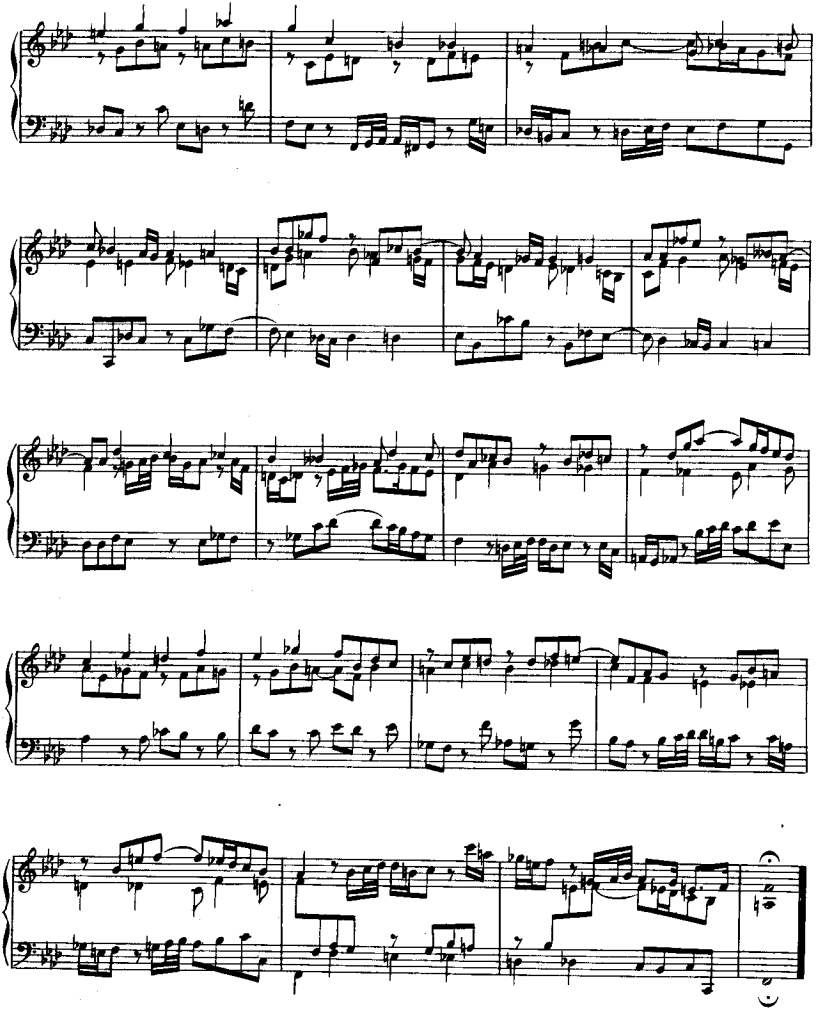

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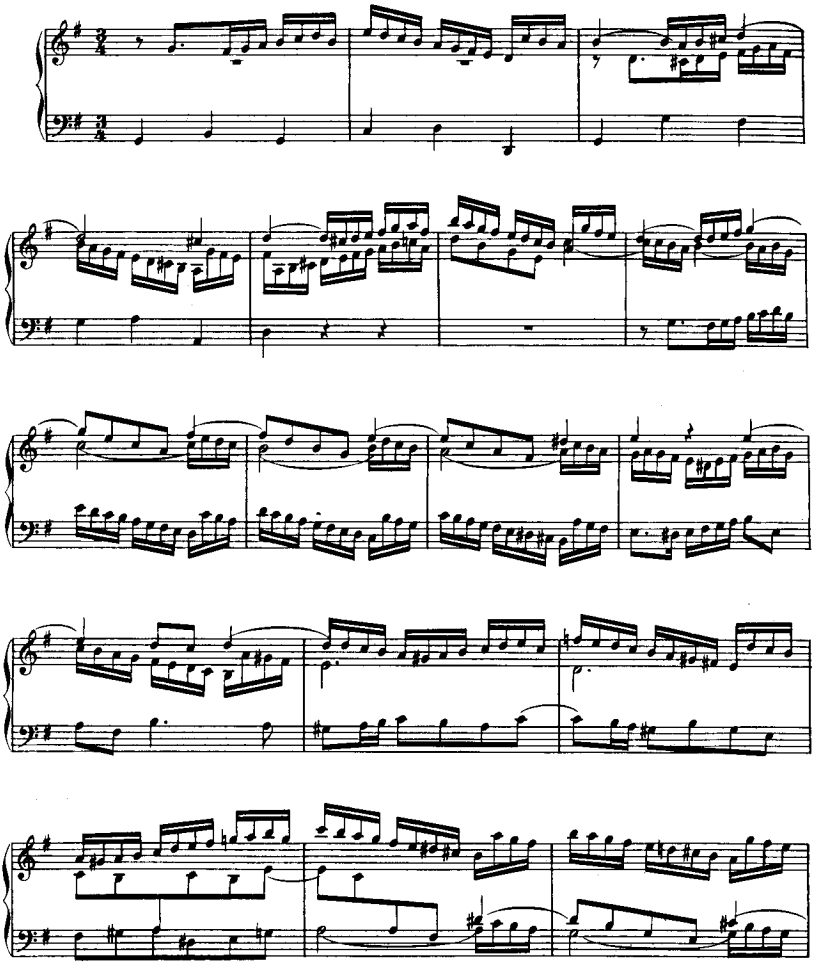

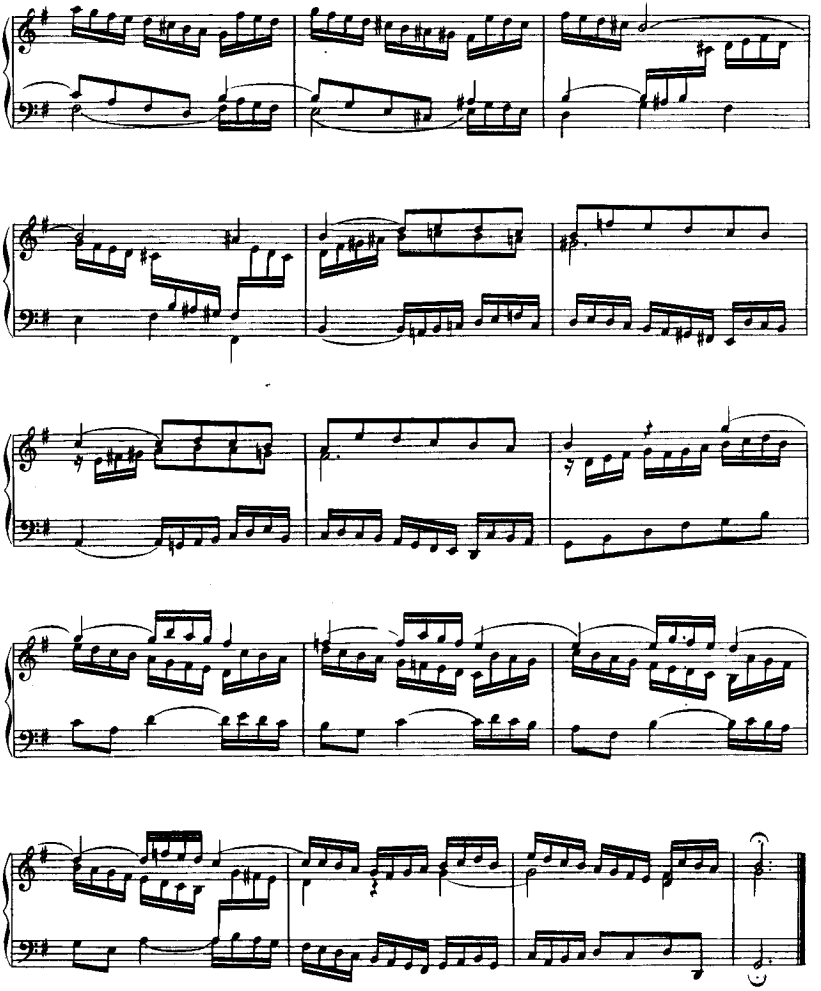

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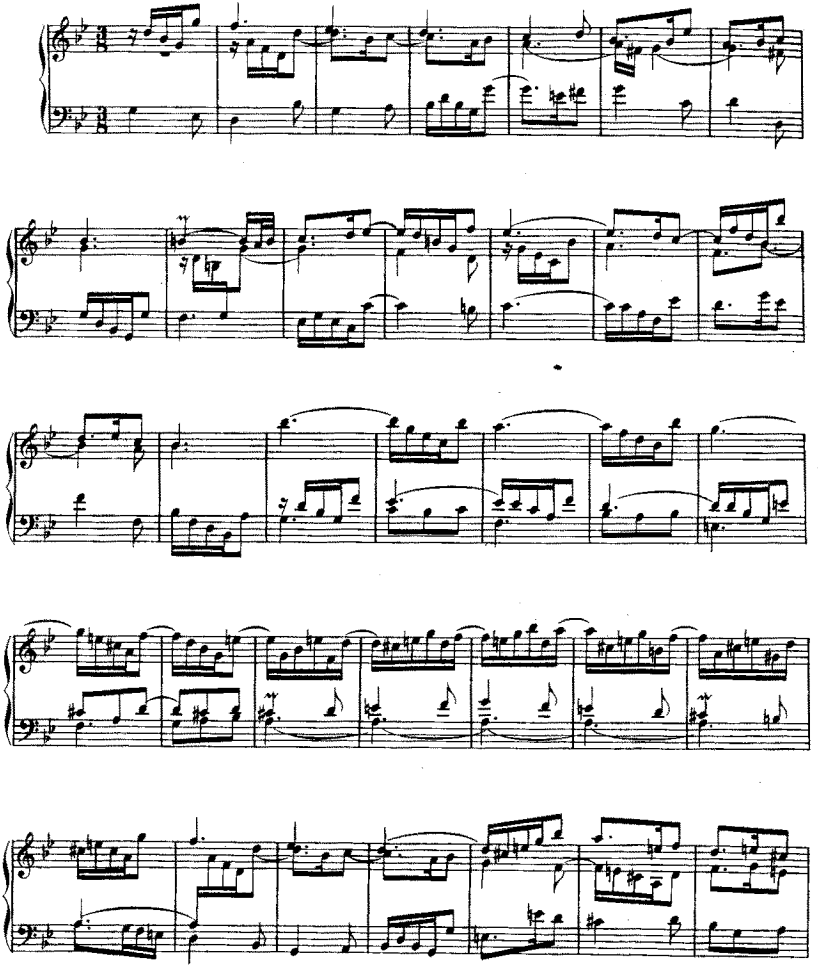

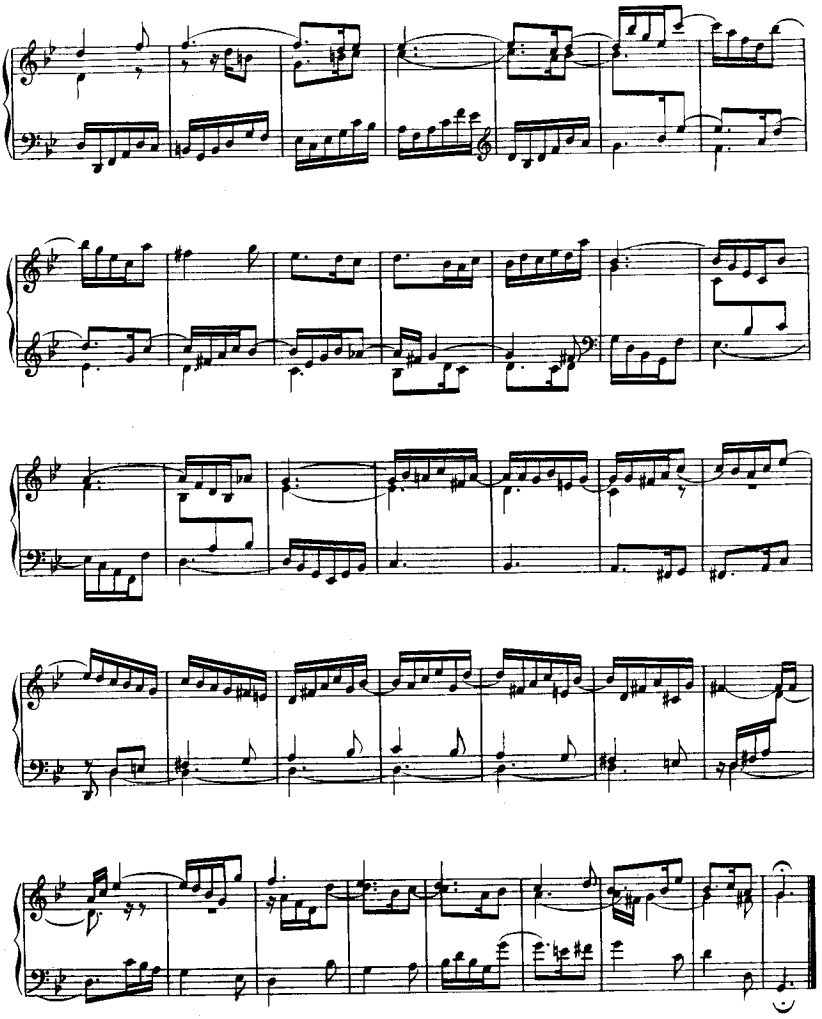

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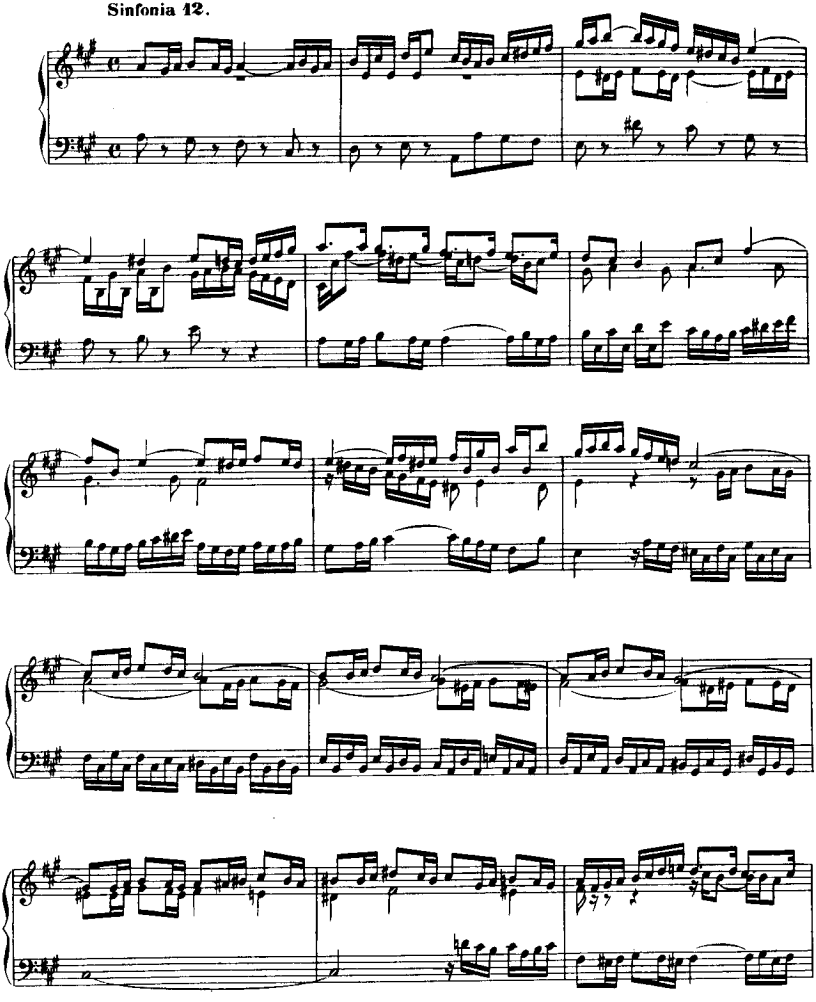

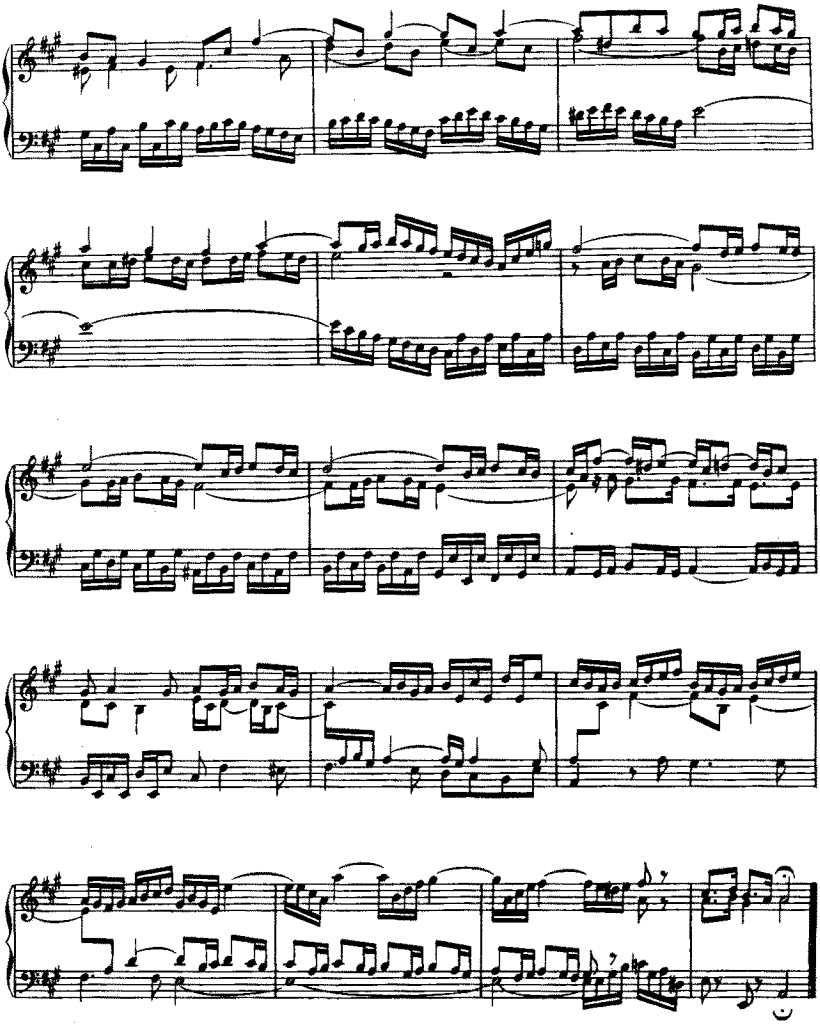

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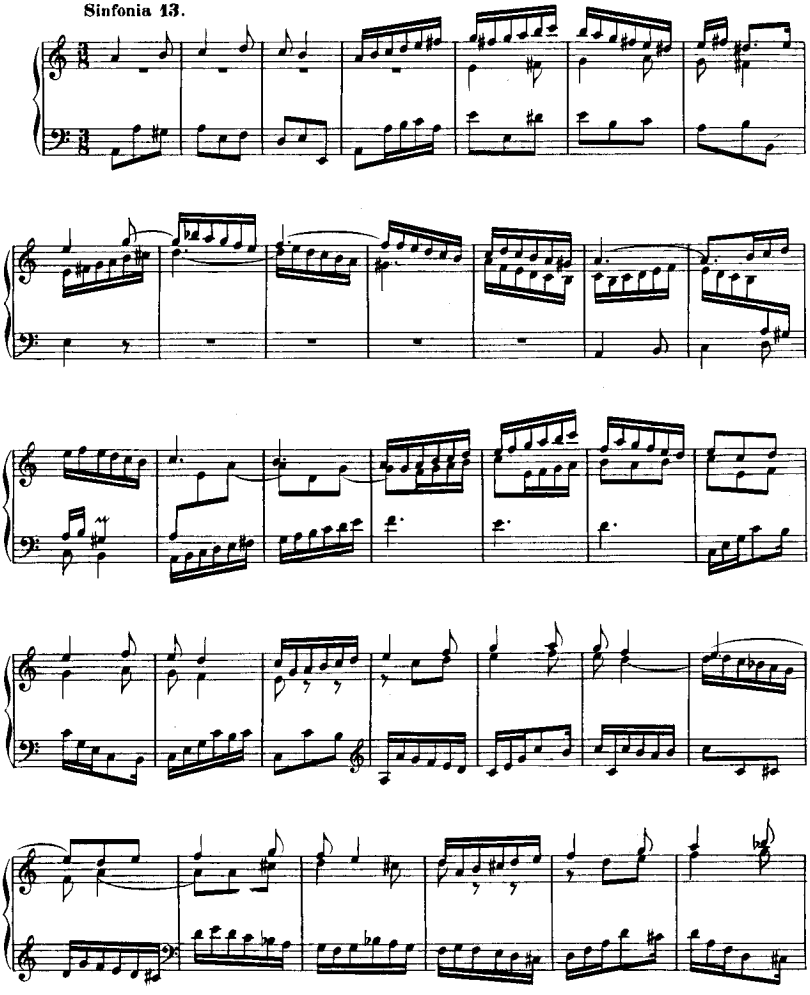

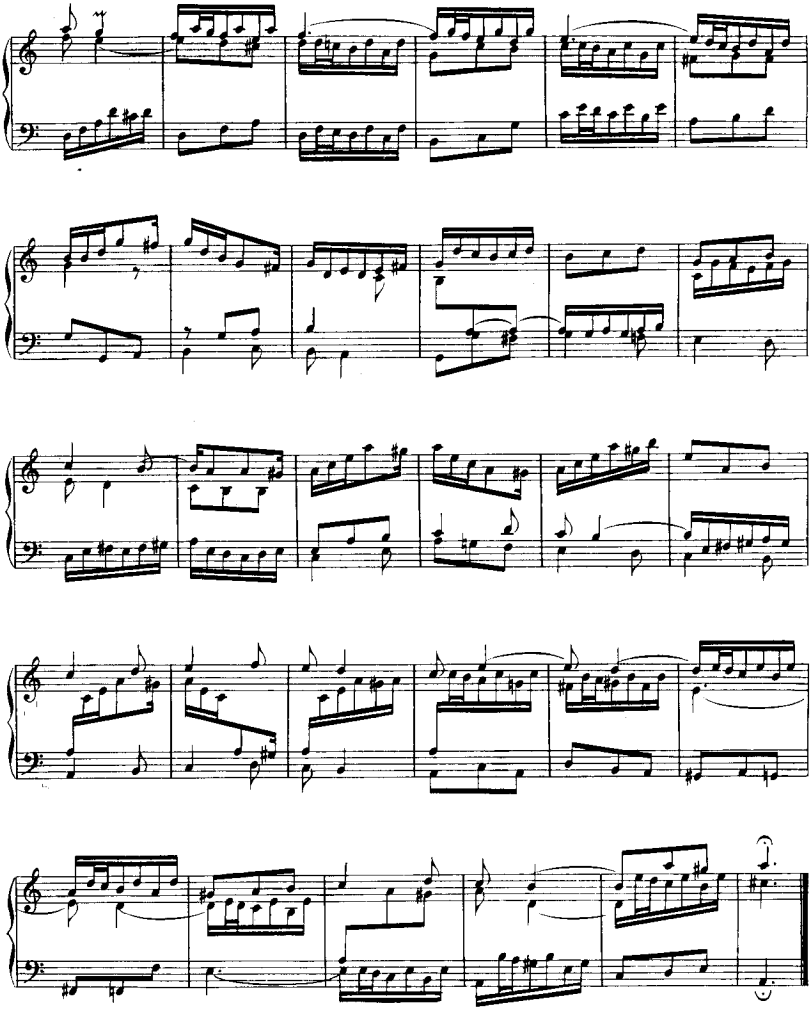

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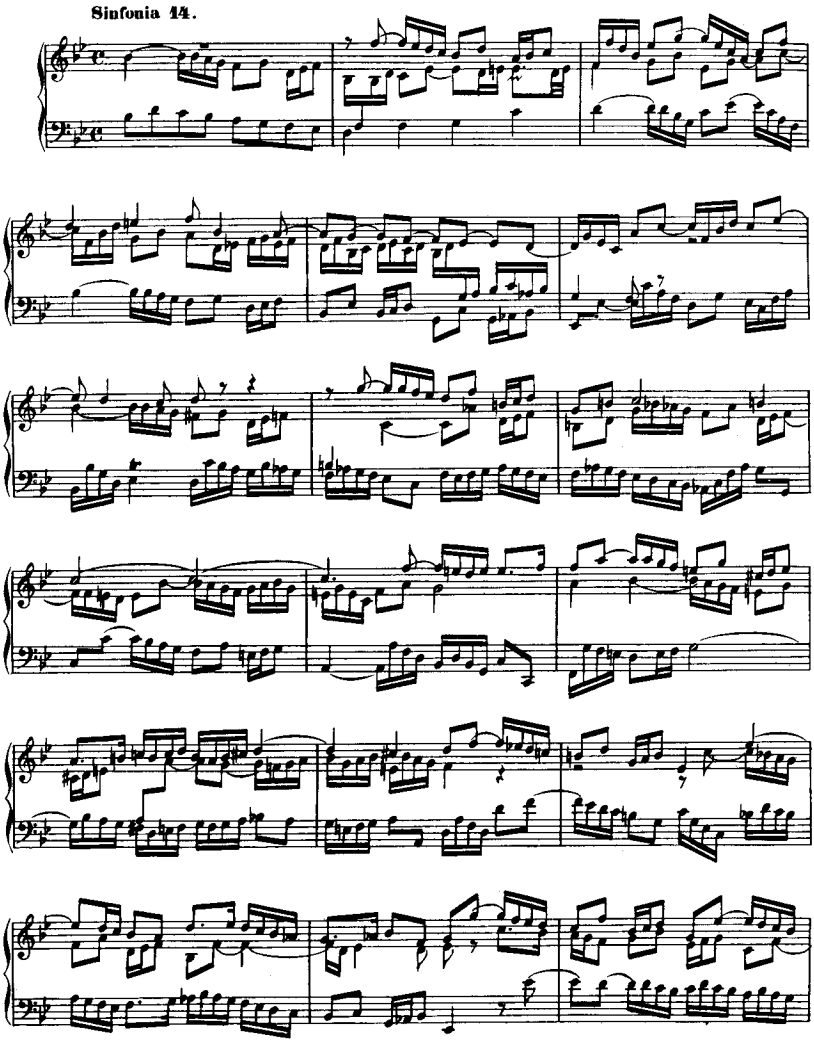

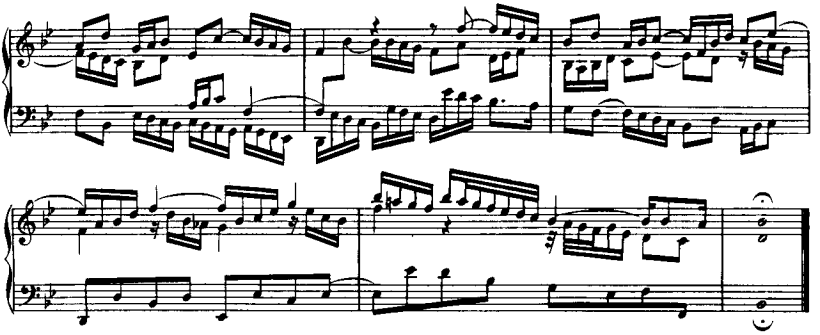

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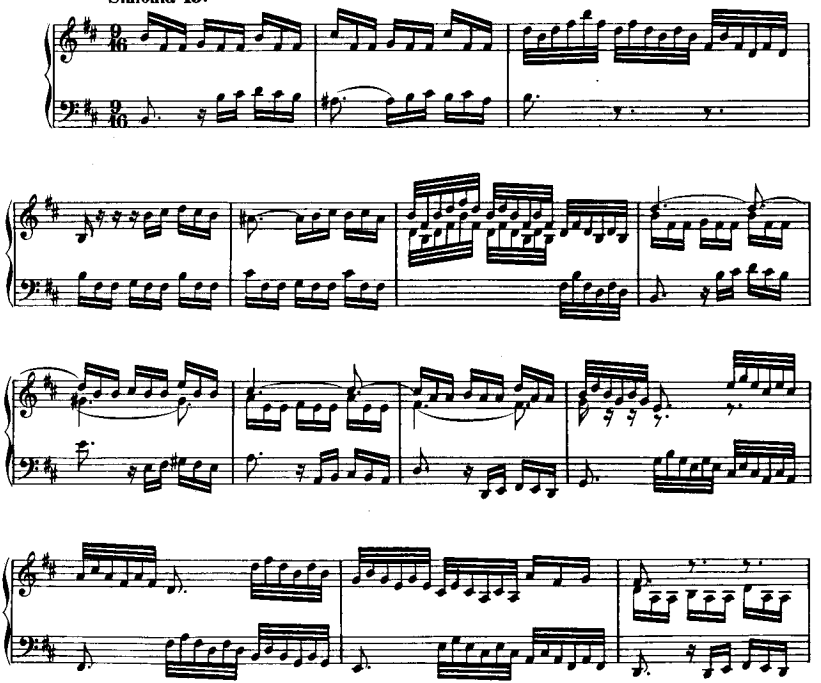
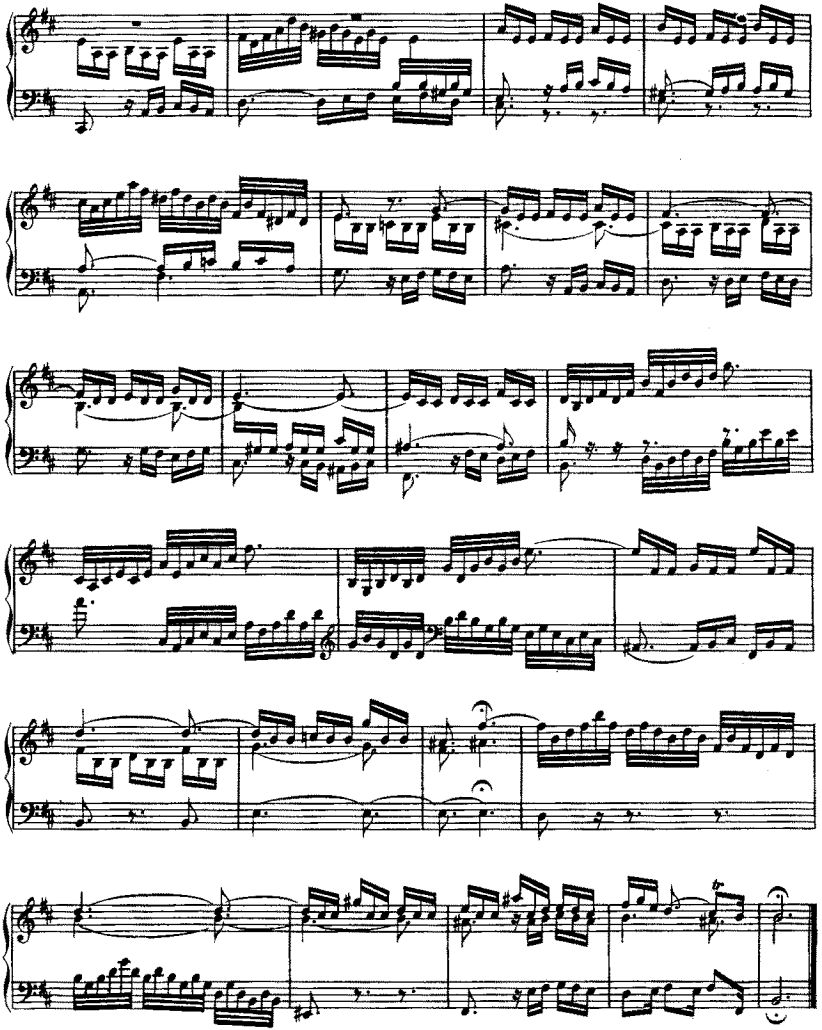




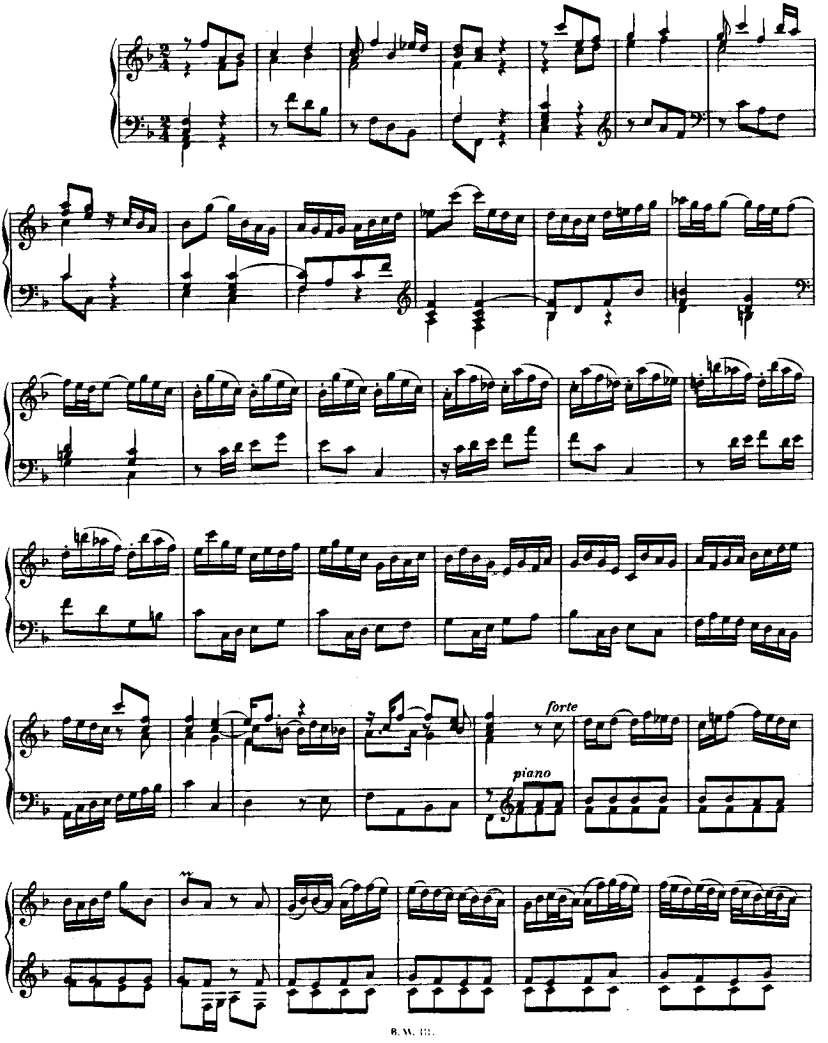
Clavierübung.

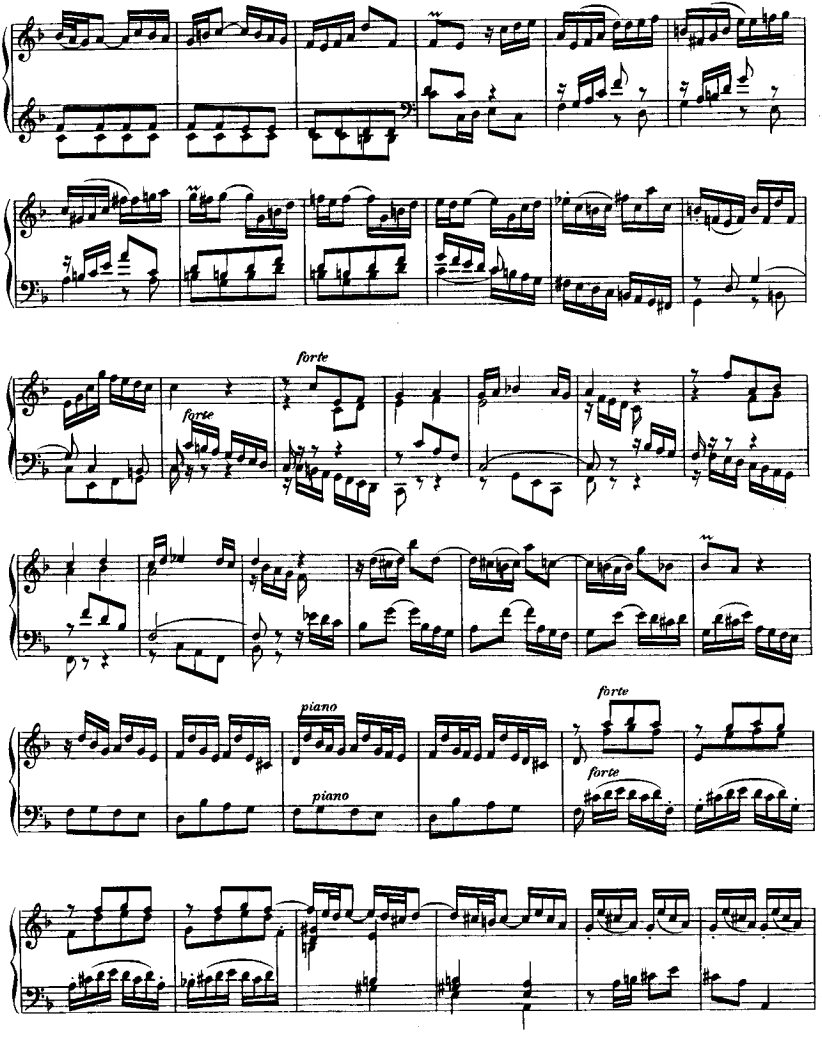
Zweiter Theil.

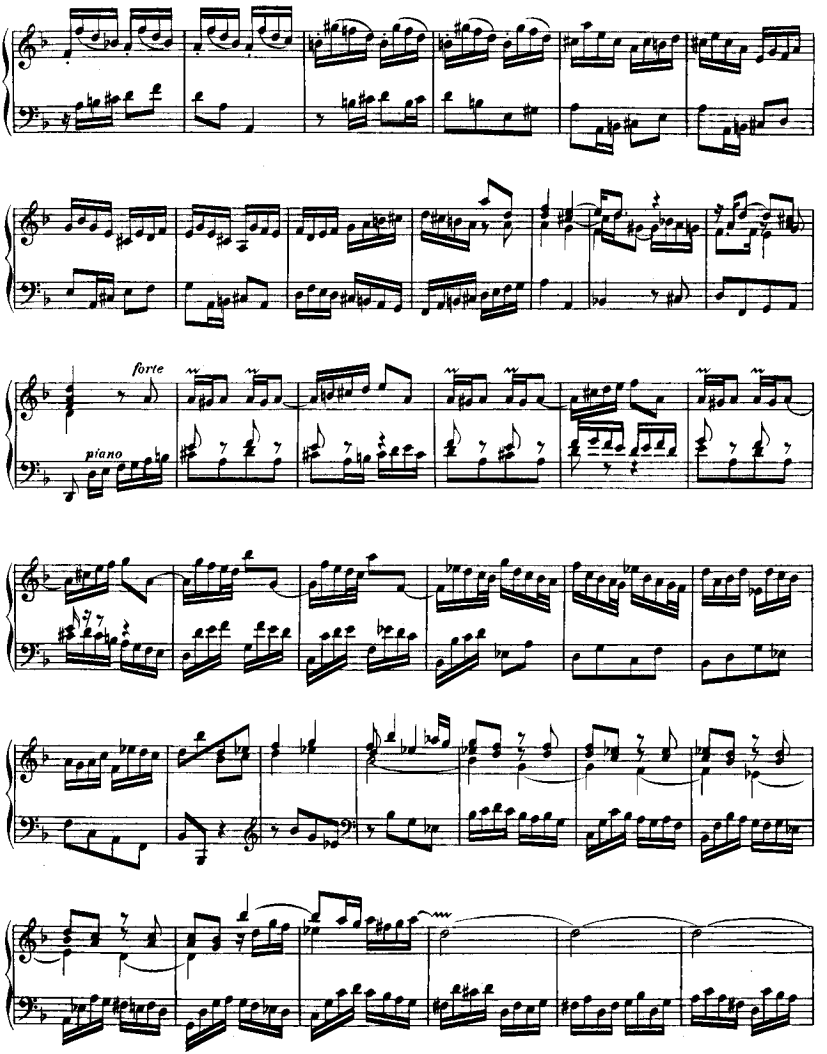
Ein Concert und eine Partita.

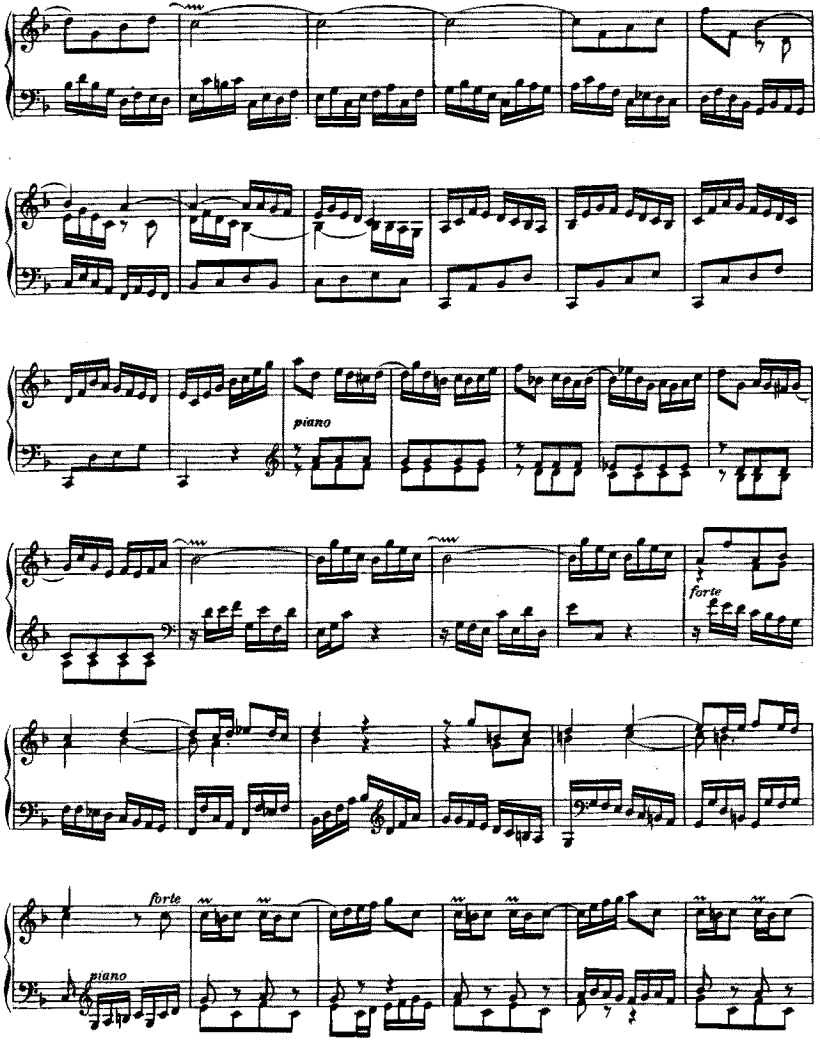
(ITALIAN CONCERTO)

CONCERTO.




forte
forte
piano
piano
forte
forte


forte
piano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forte
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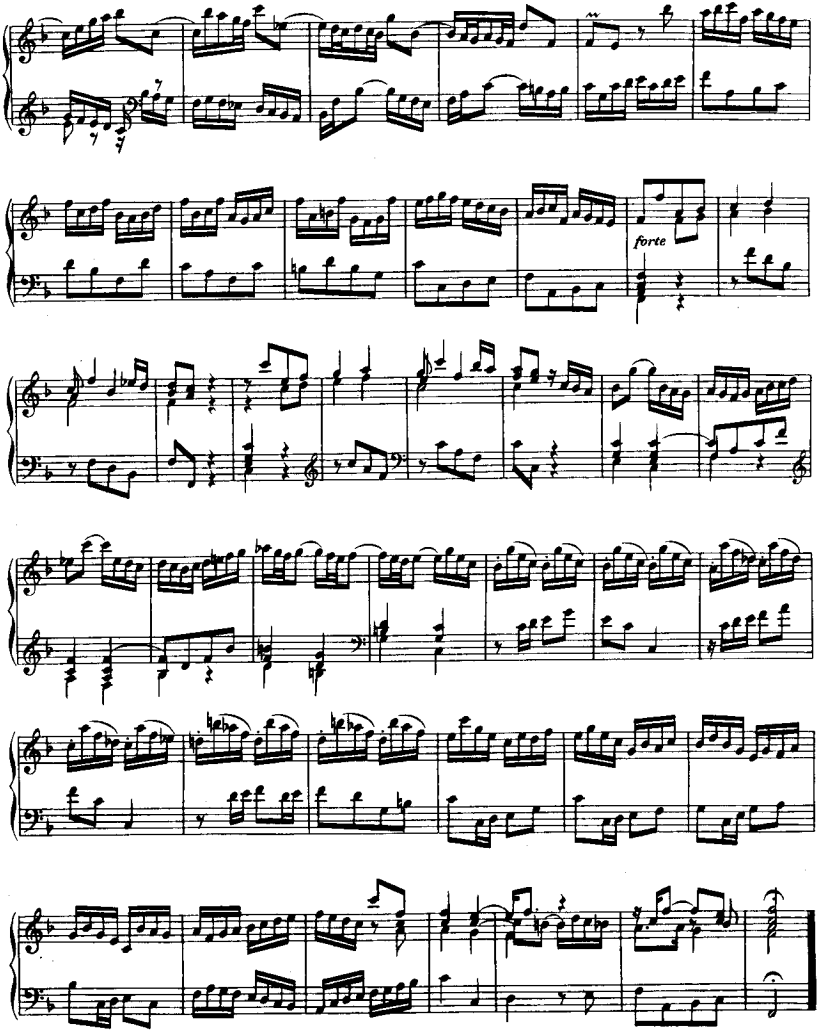
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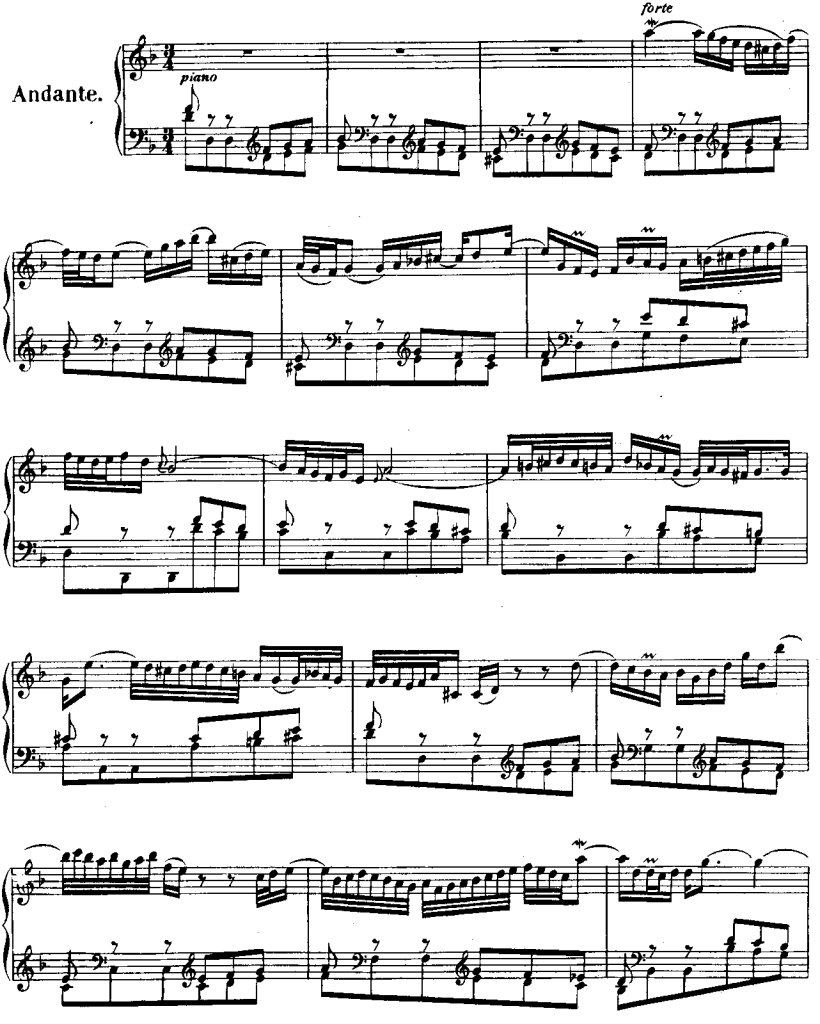
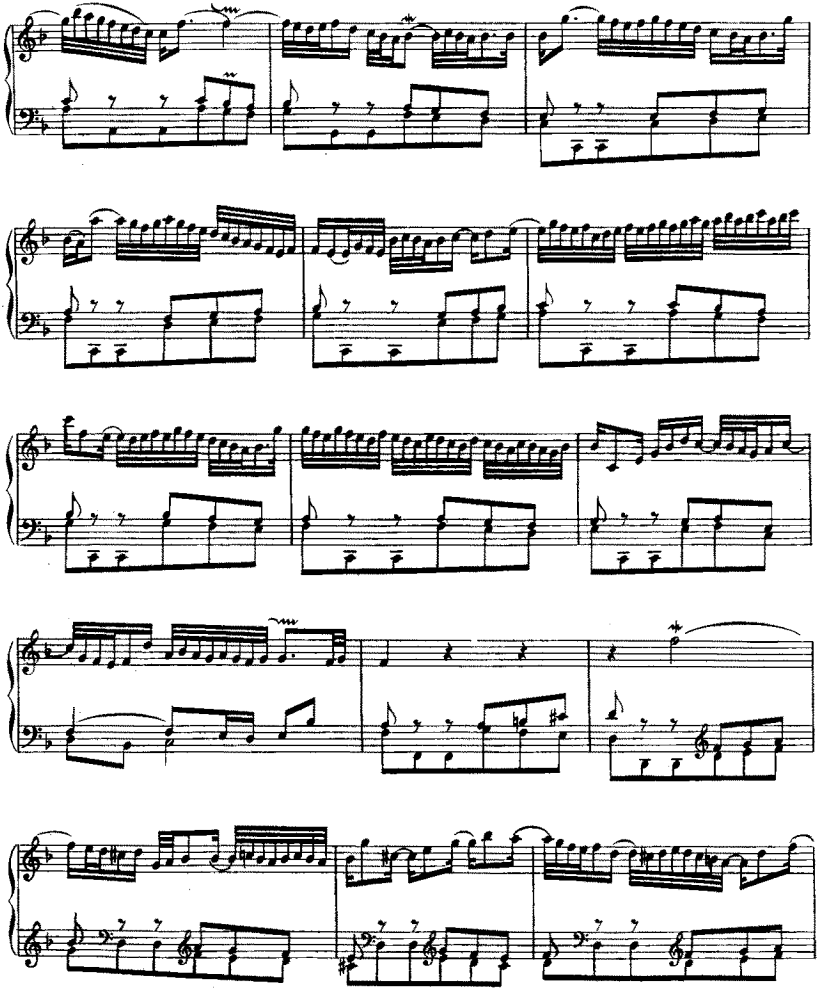
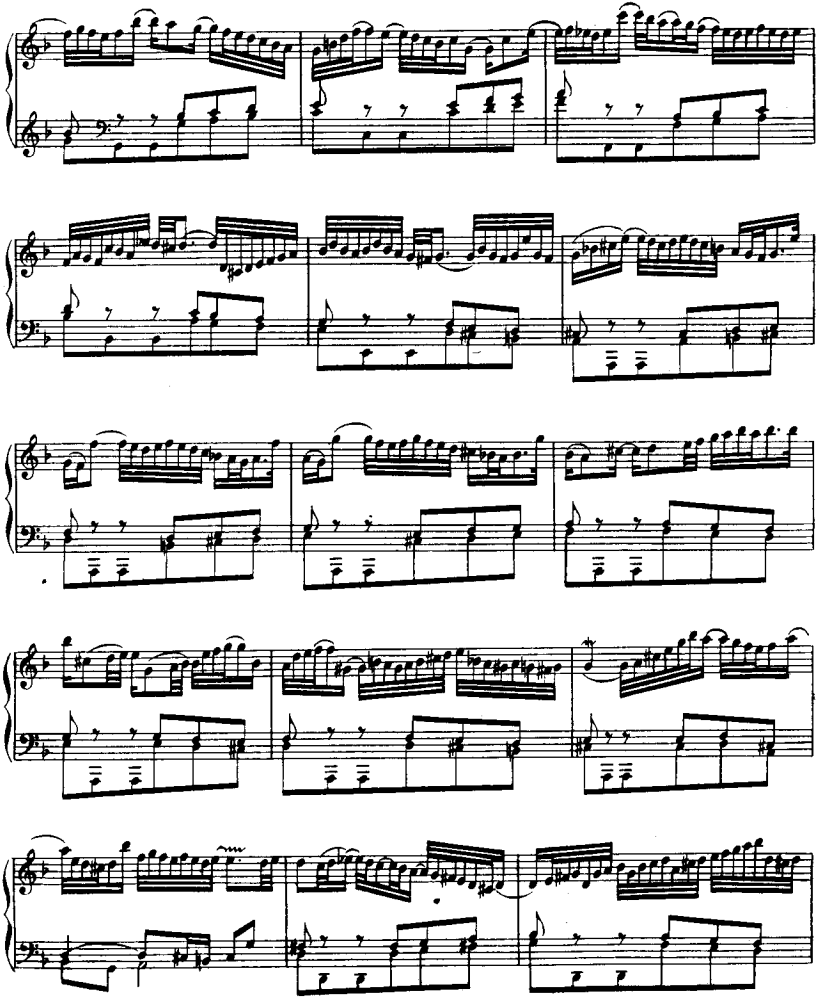
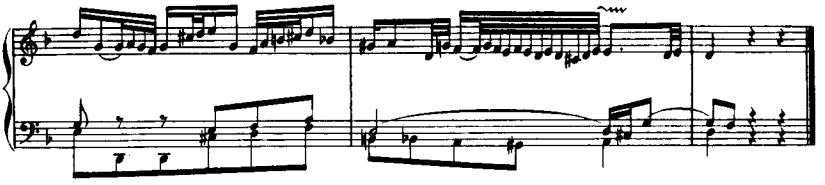
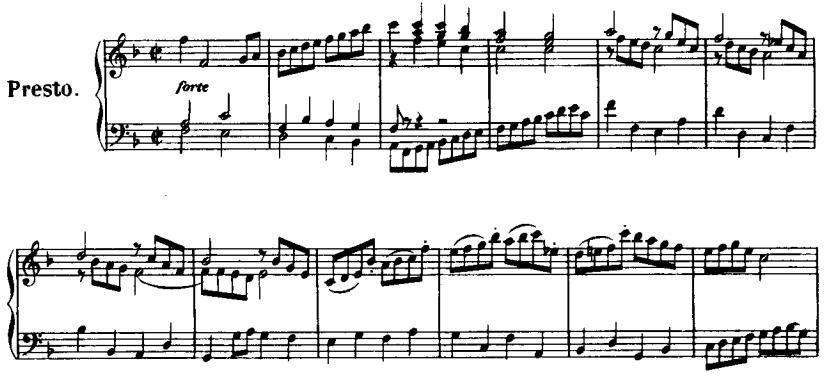

Andante.
piano
forte

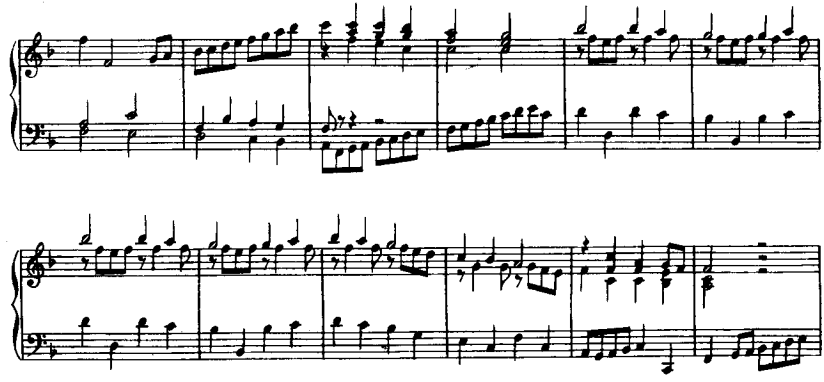


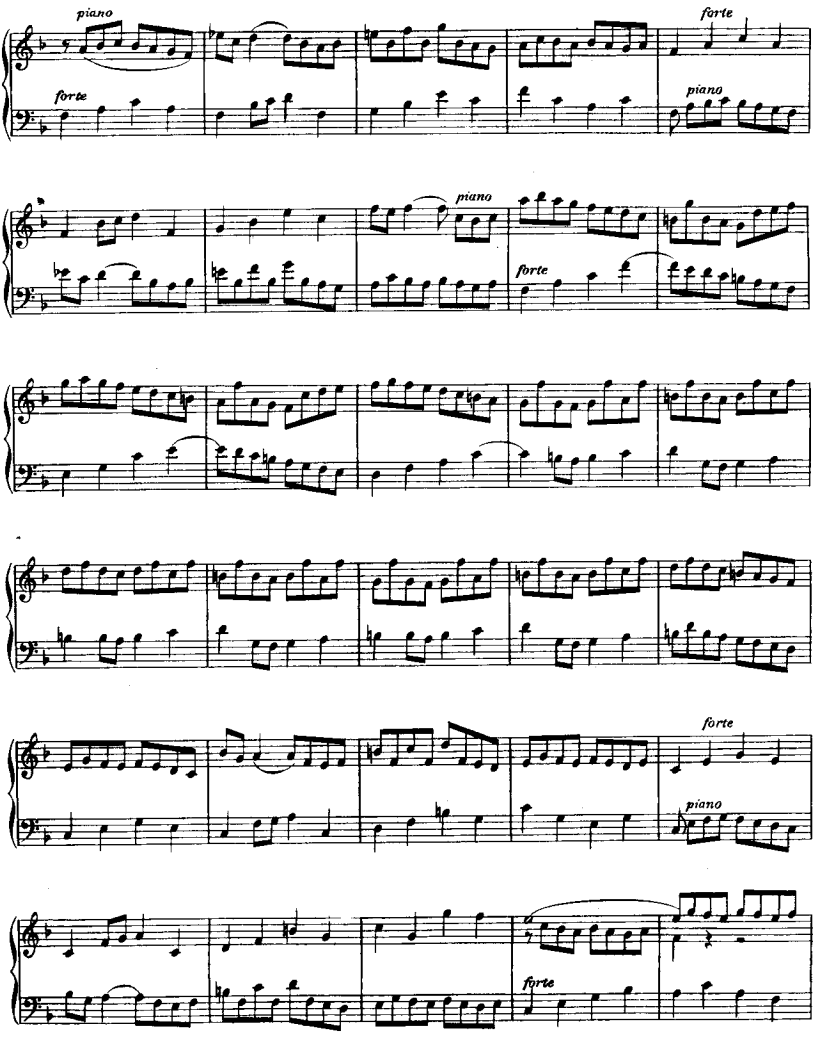


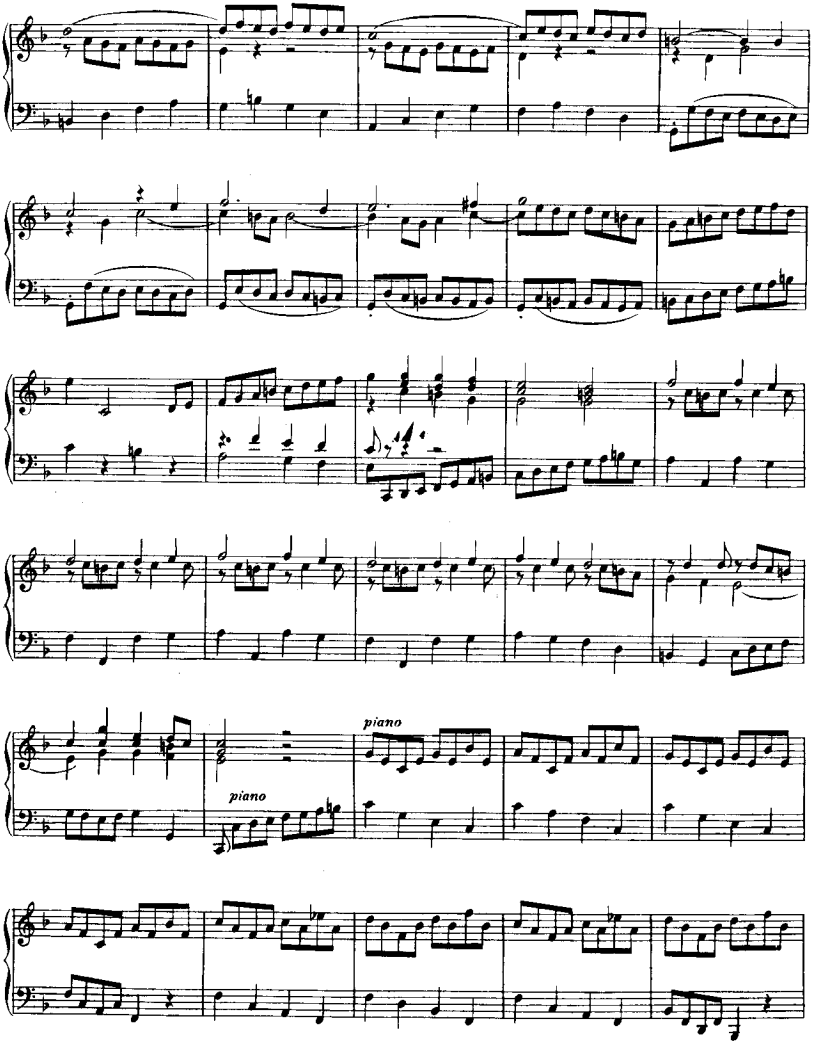


Presto.






piano
forte
forte
piano
piano
forte
forte
piano
forte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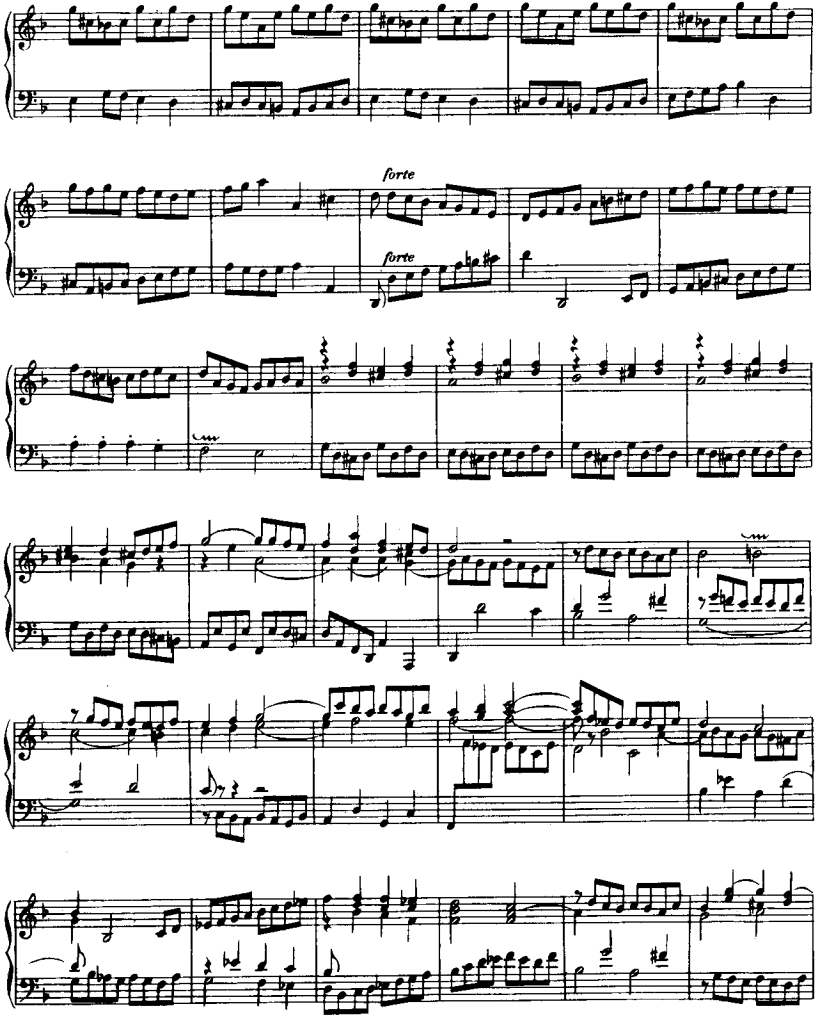
piano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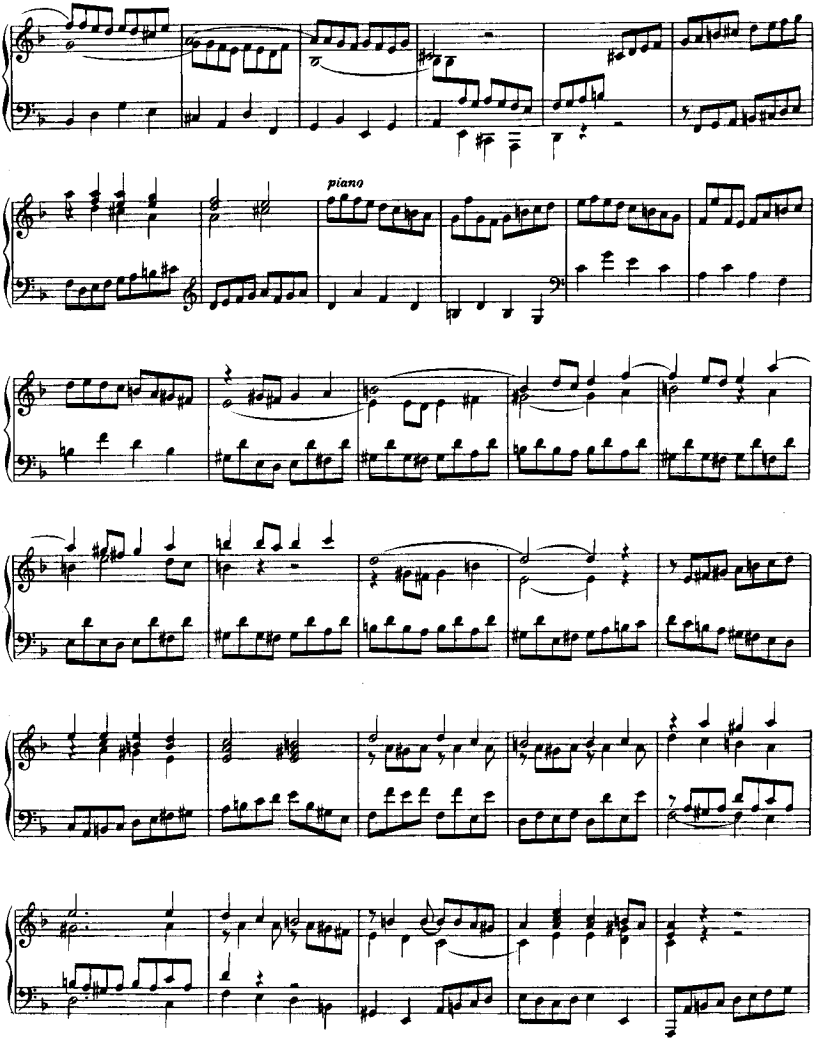
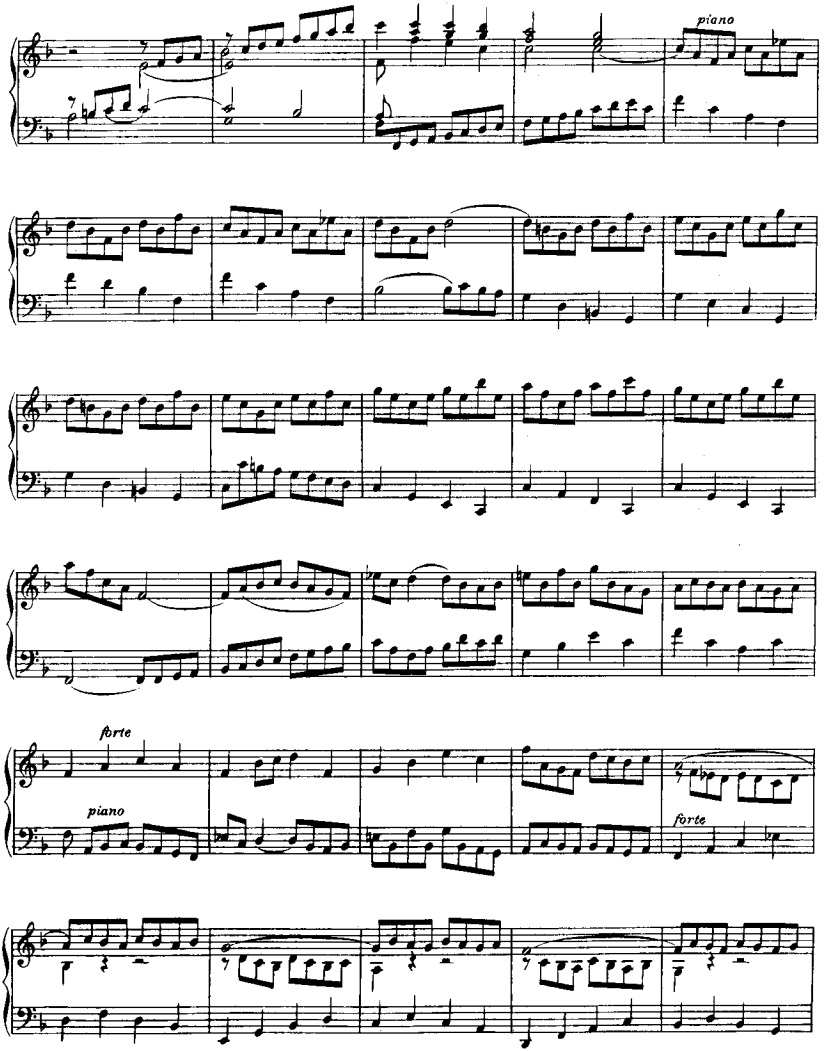
forte


piano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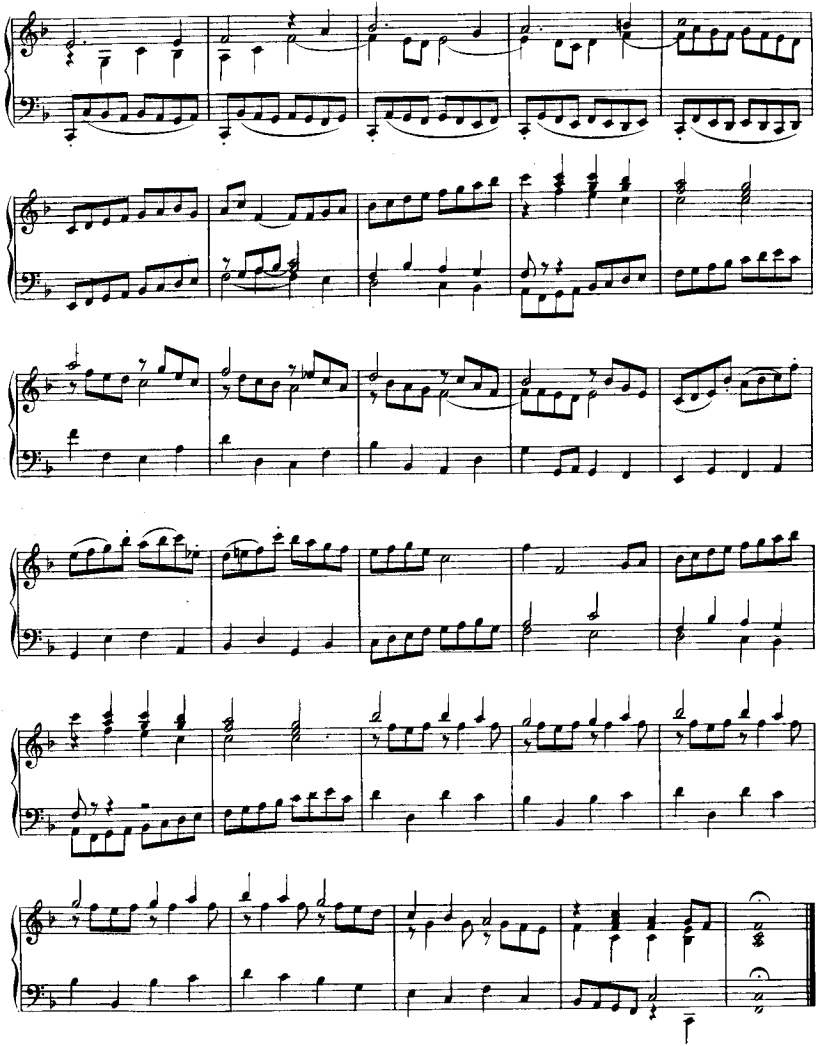
forte
piano
forte

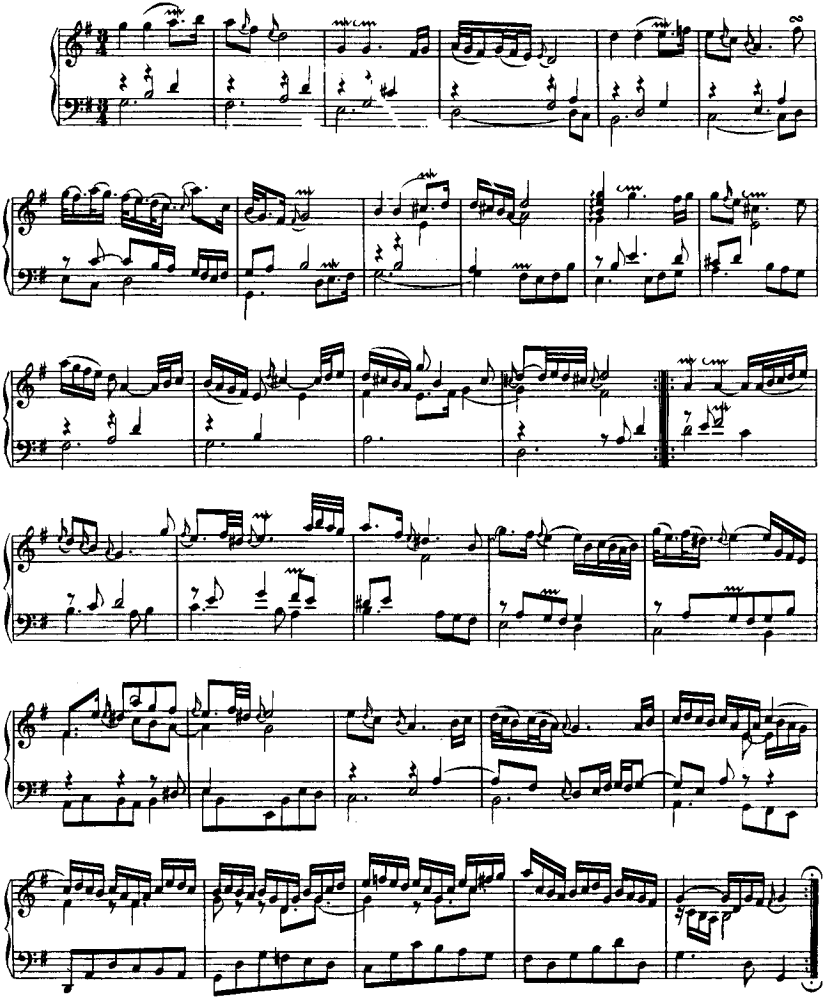


Clavierübung.

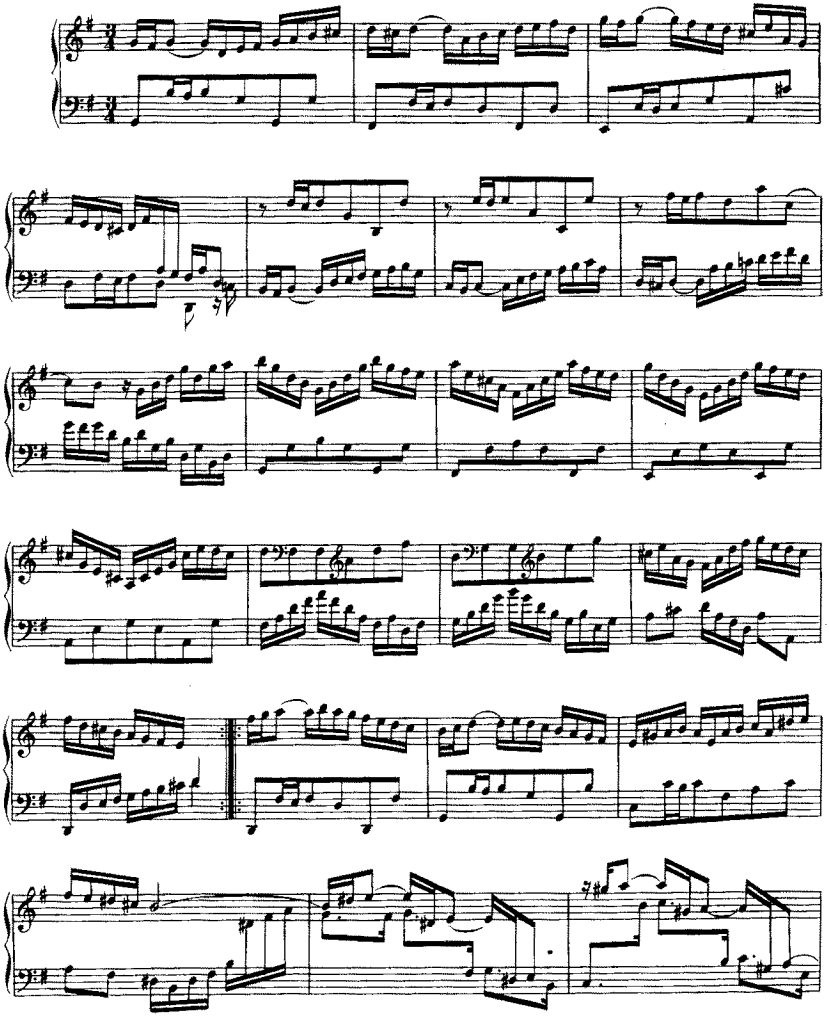
Vierter Theil.

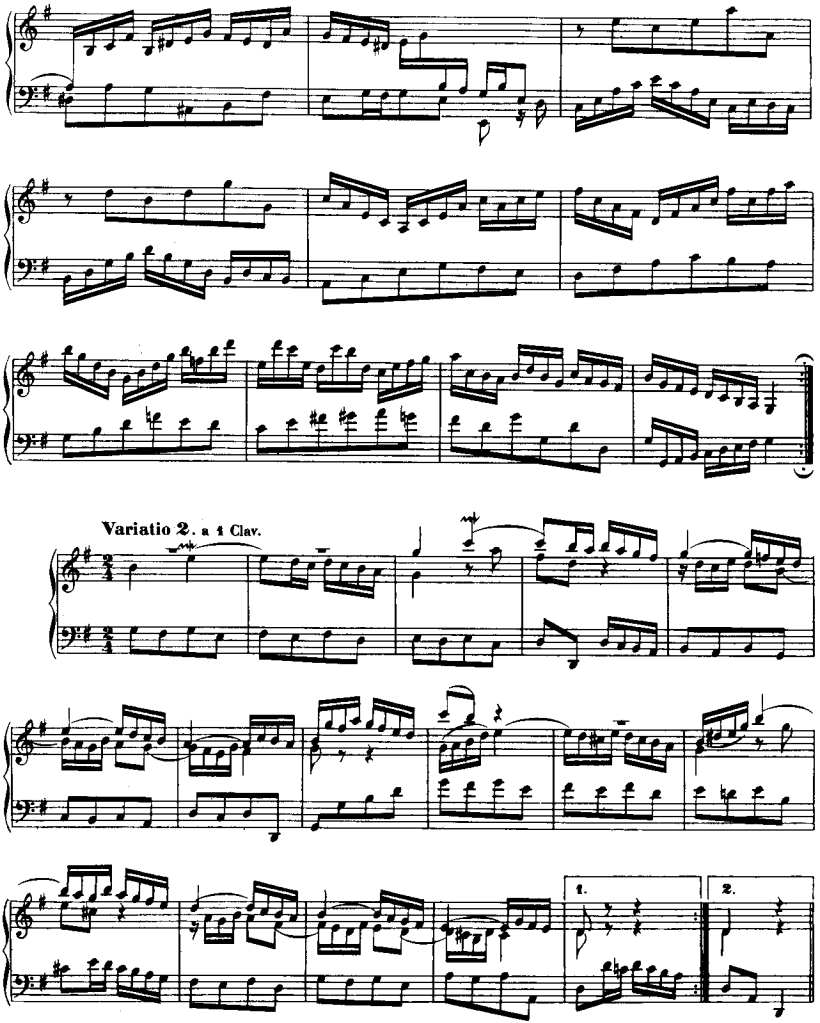
Aria mit 30 Veränderungen.

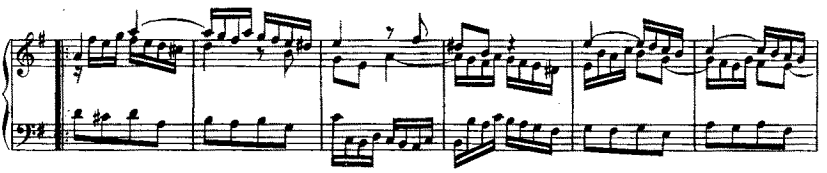
ARIA.

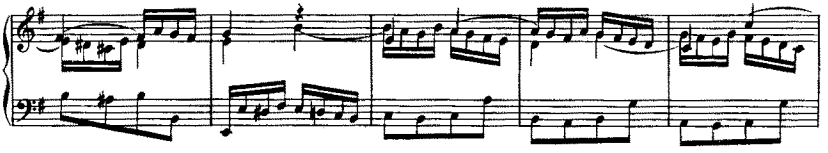


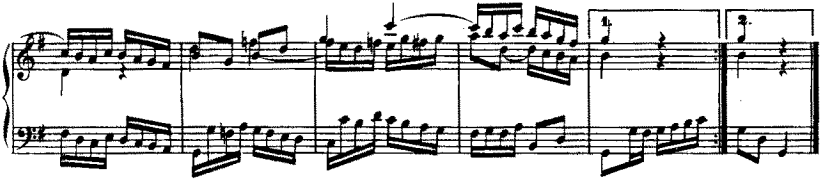
Variatio 1. a 1 Clav.



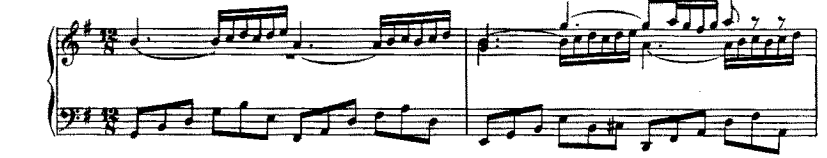

Variatio 2. a 1 Clav.
1.
2.

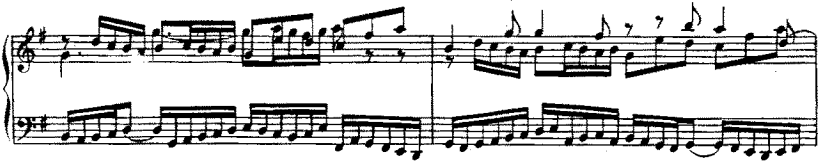


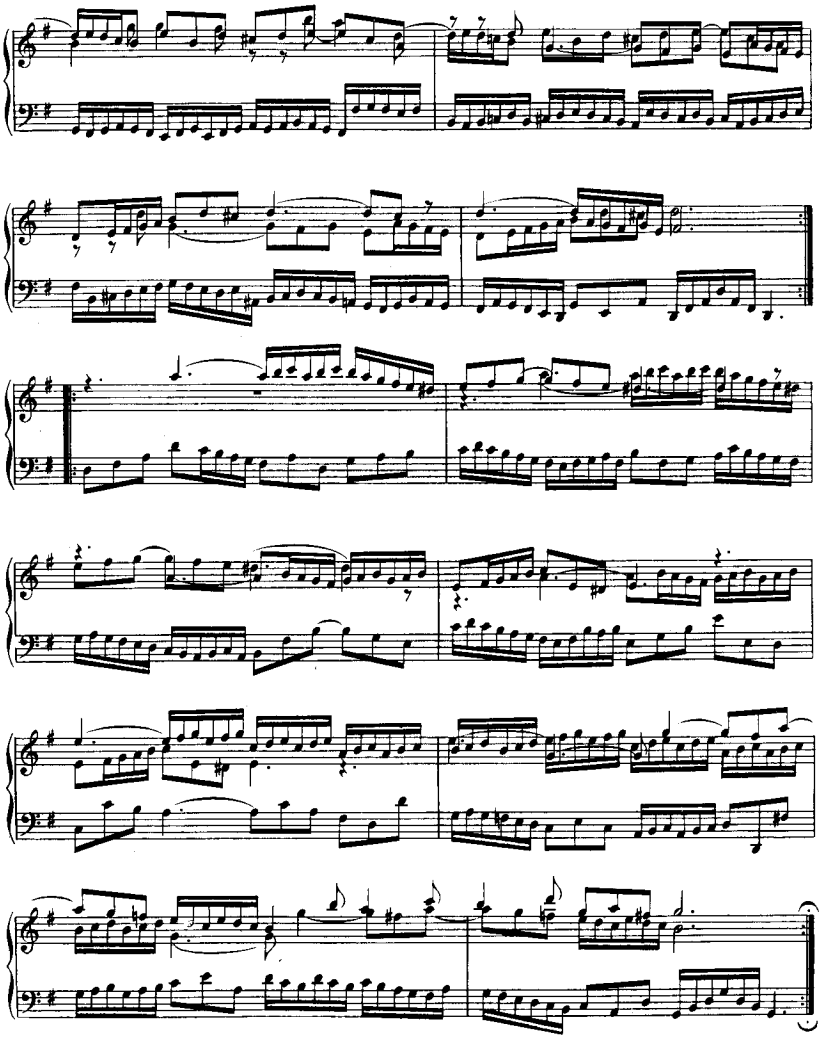




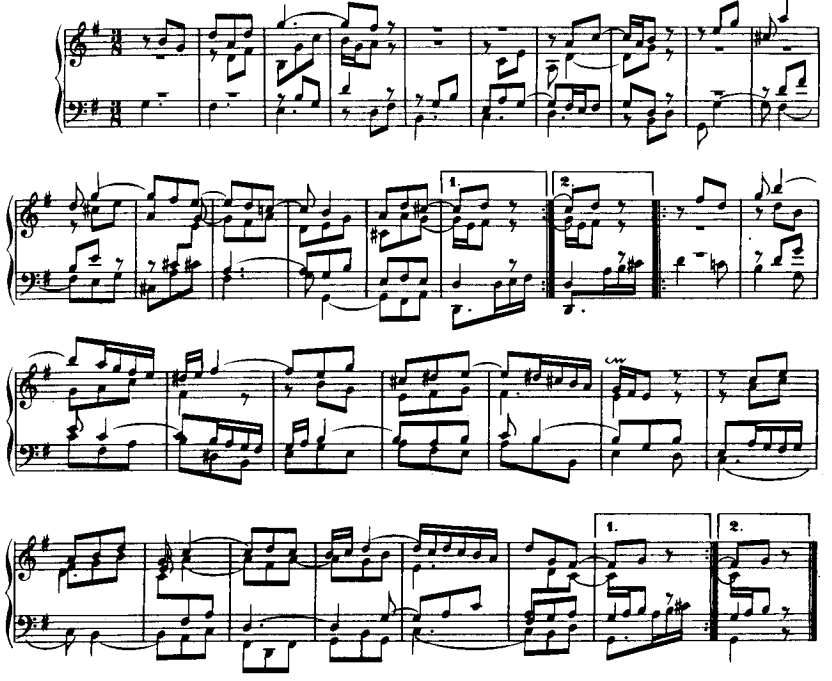
Variatio 3. Canone all'Unisono. a 1 Clav.



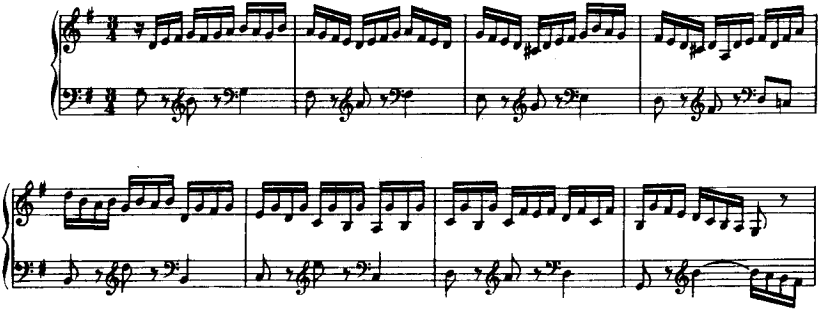


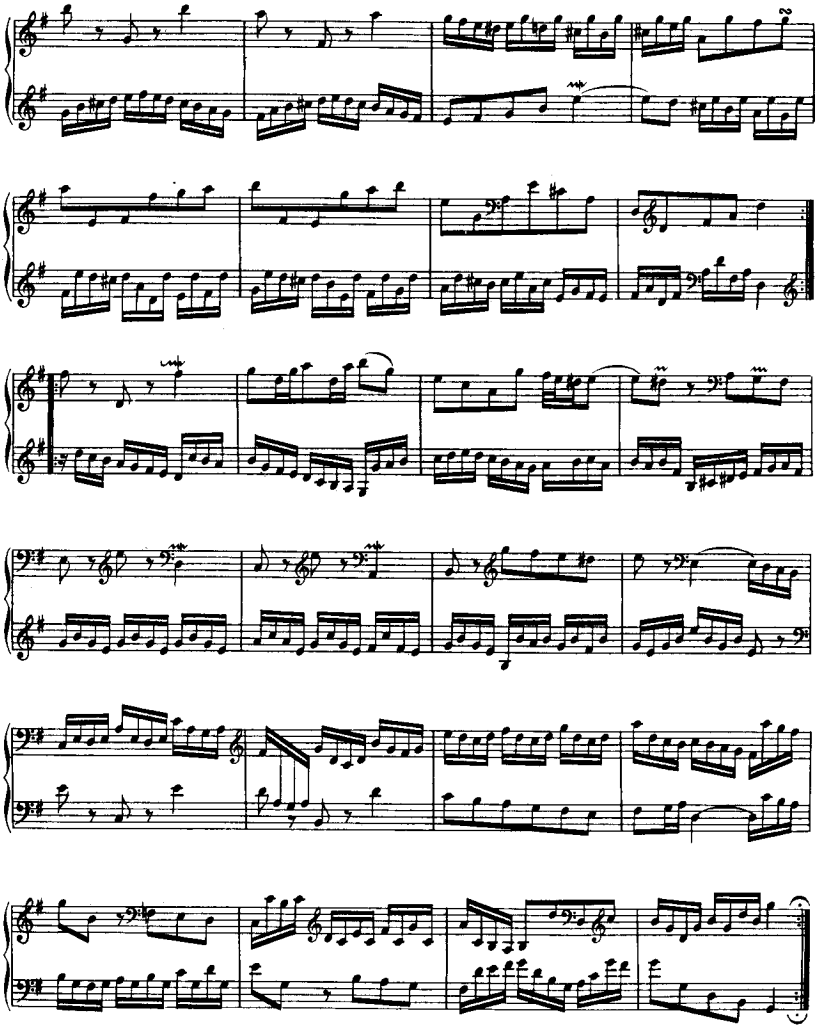


Variatio 4. a 1 Clav.

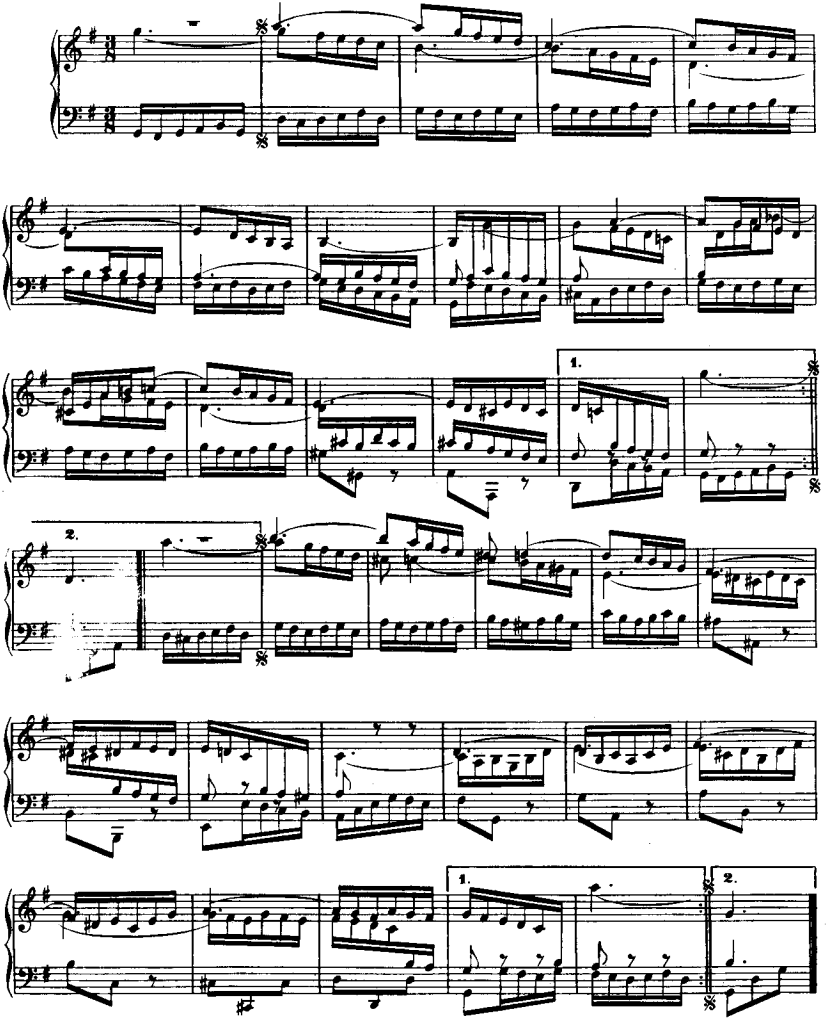


Variatio 5. a 1 ovvero 2 Clav.

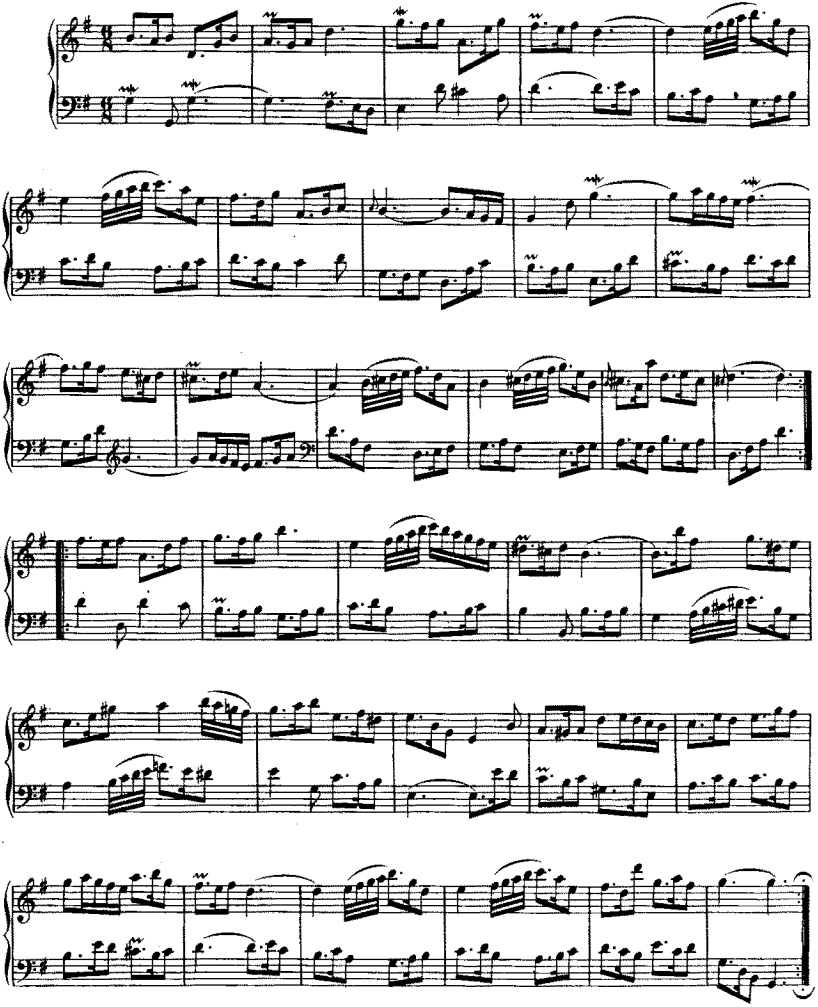




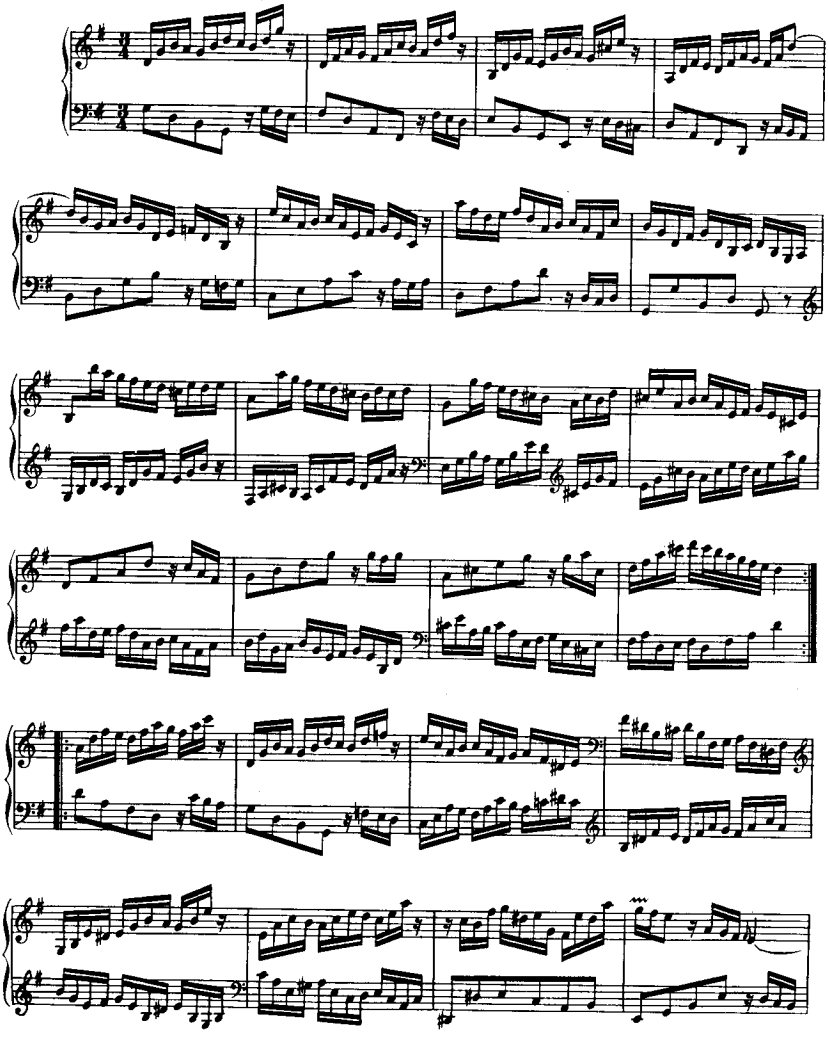
Variatio 6. Canone alla Seconda. a 1 Clav.

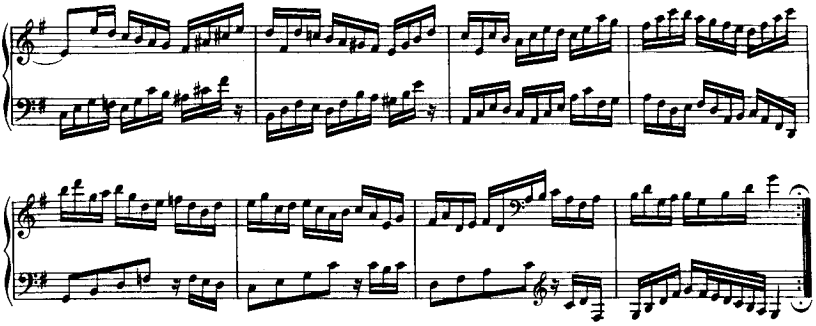


Variatio 7. a 1 ovvero 2 Clav.

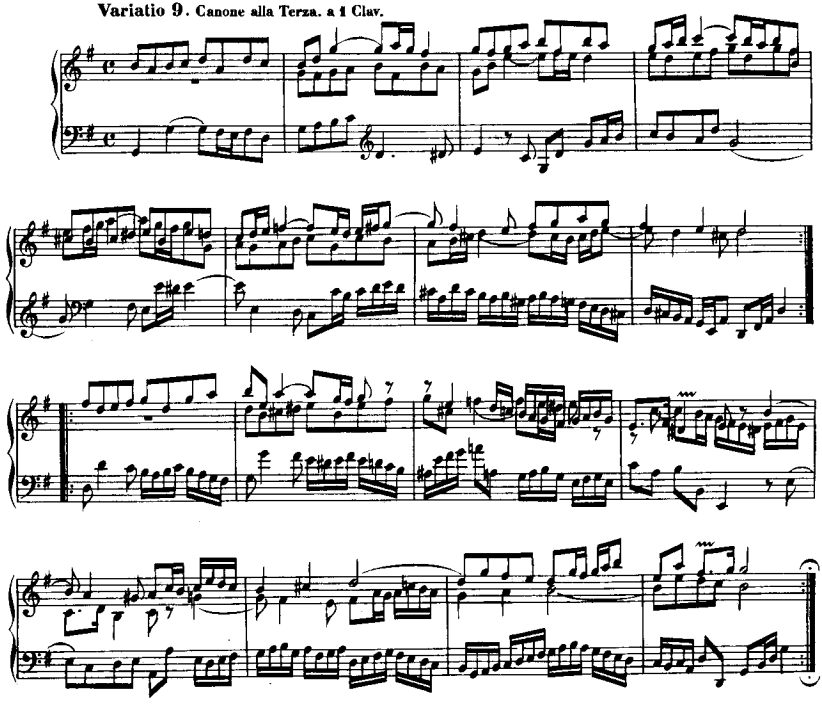


Variatio 8. a 2 Clav.

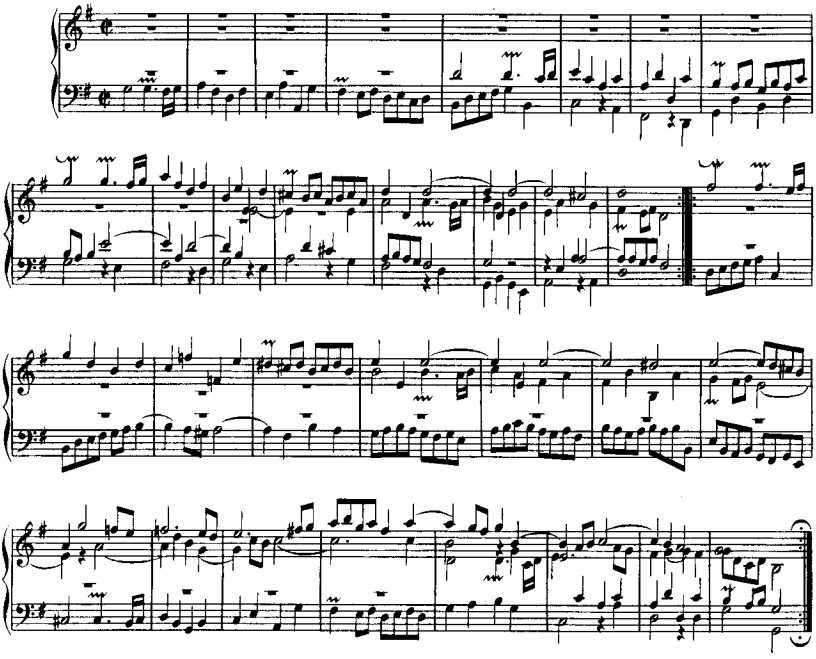




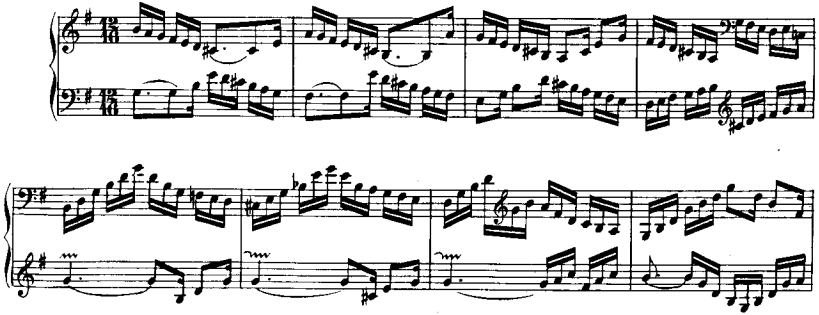
Variatio 9. Canone alla Terza. a 1 Clav.

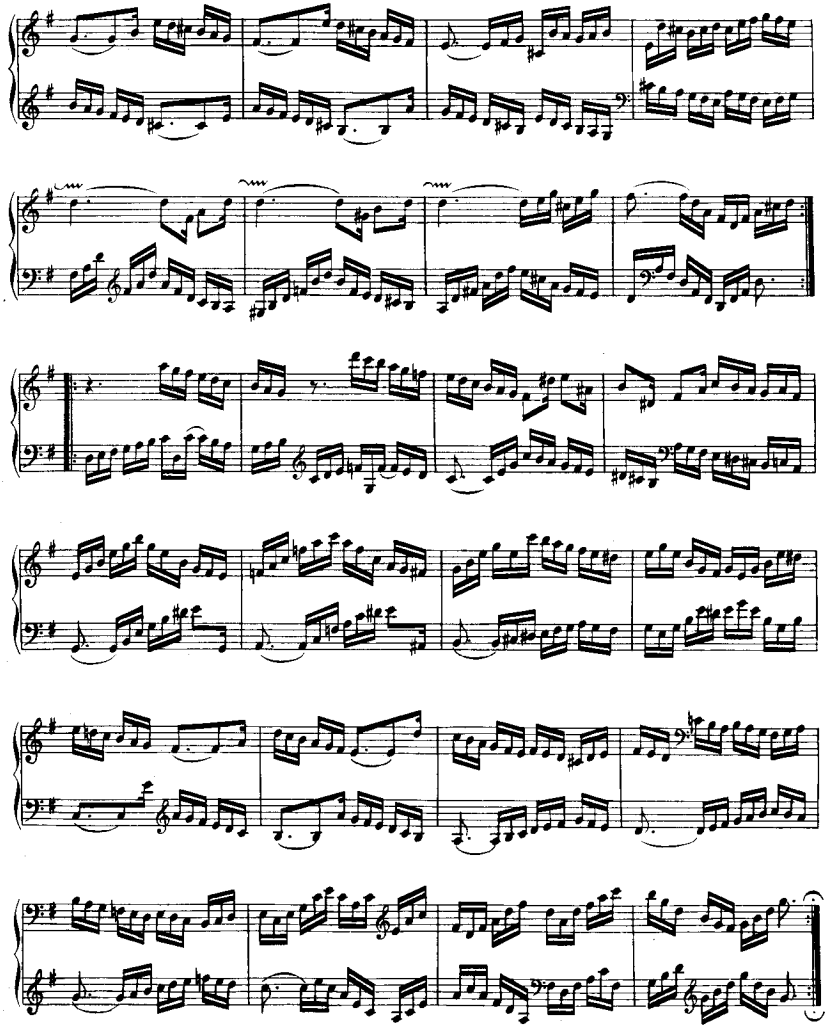


Variatio 10. Fughetta. a 1 Clav.

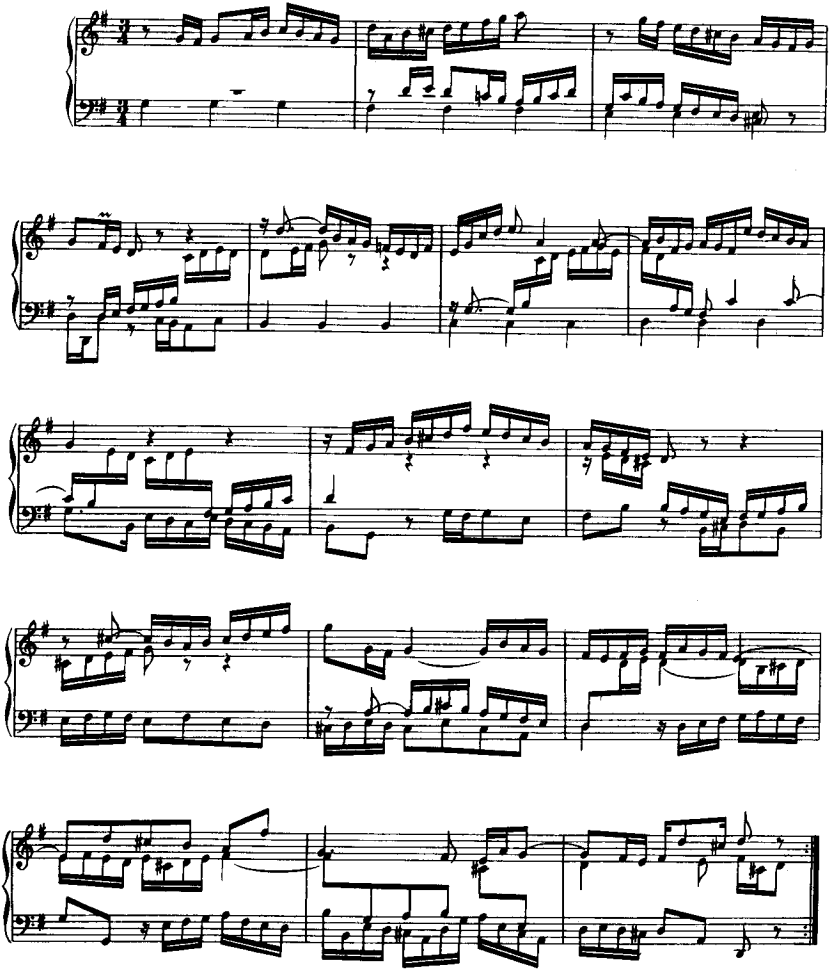


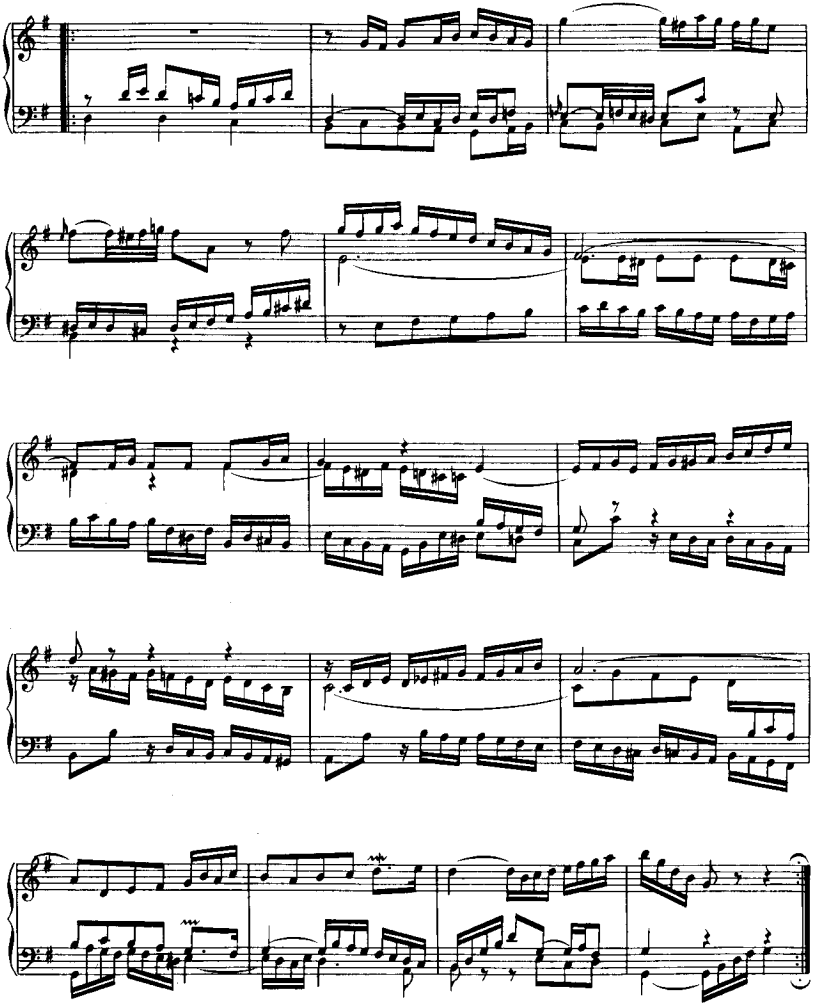
Variatio 11. a 2 Clav.



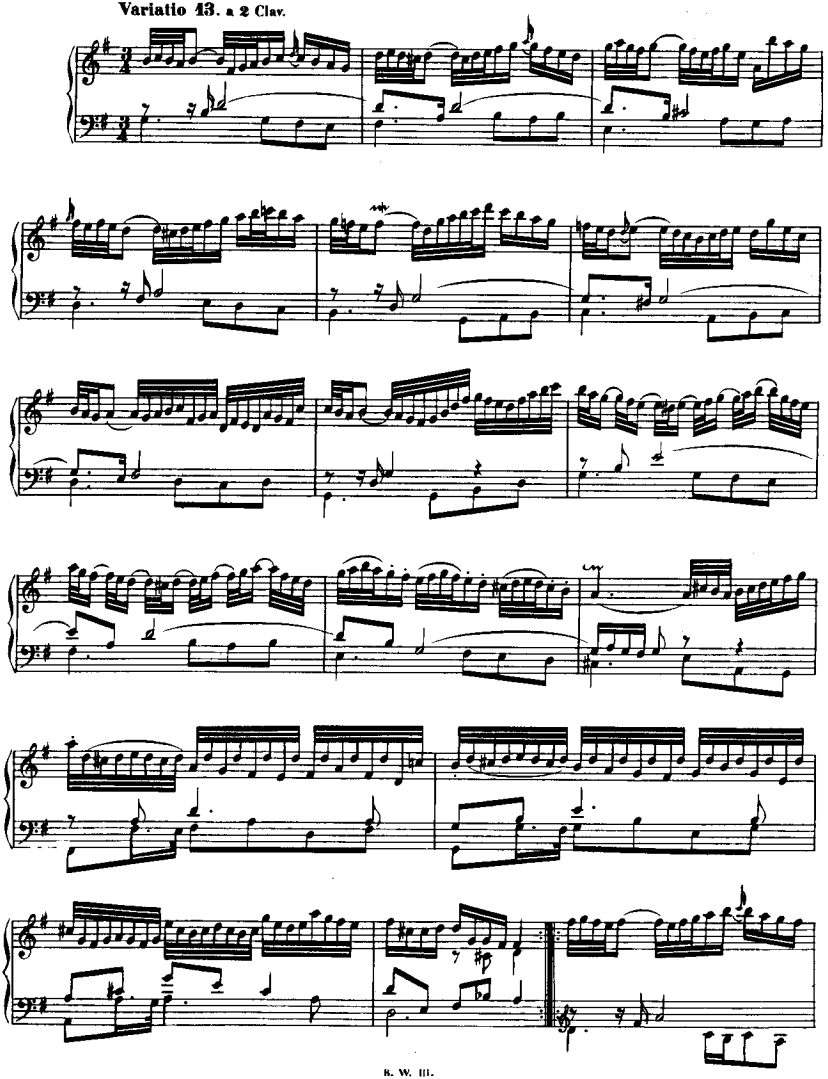


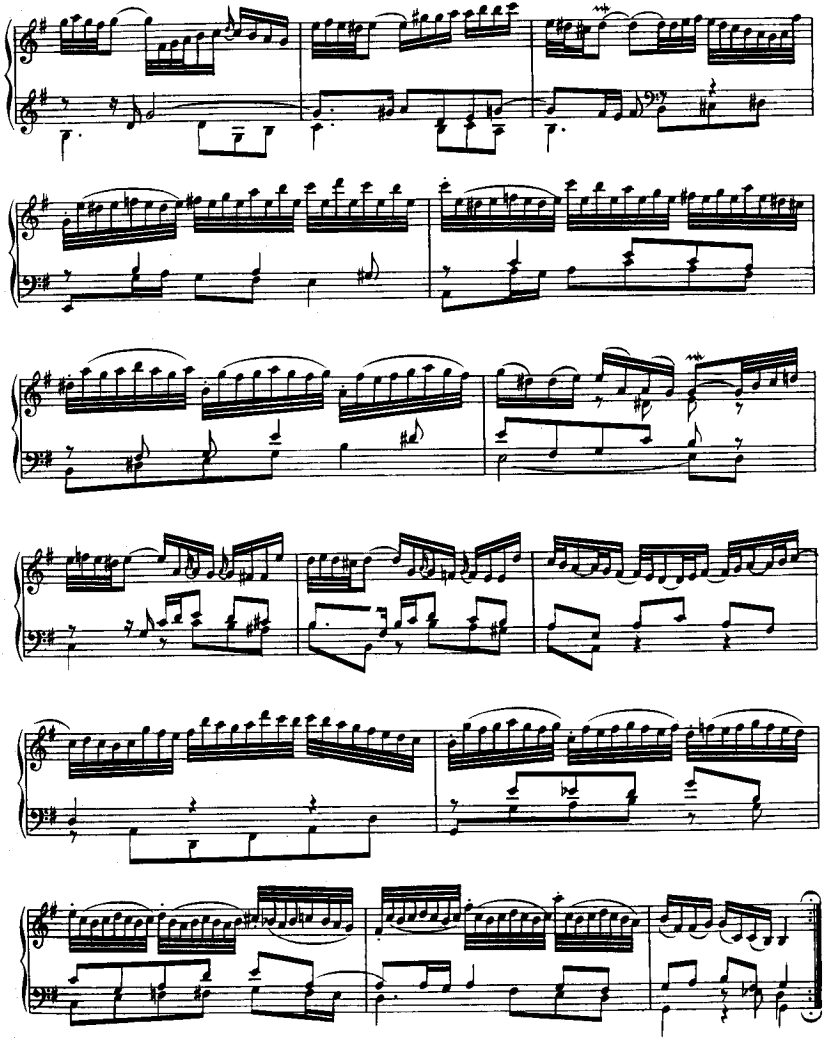
Variatio 12. Canone alla Quarta.



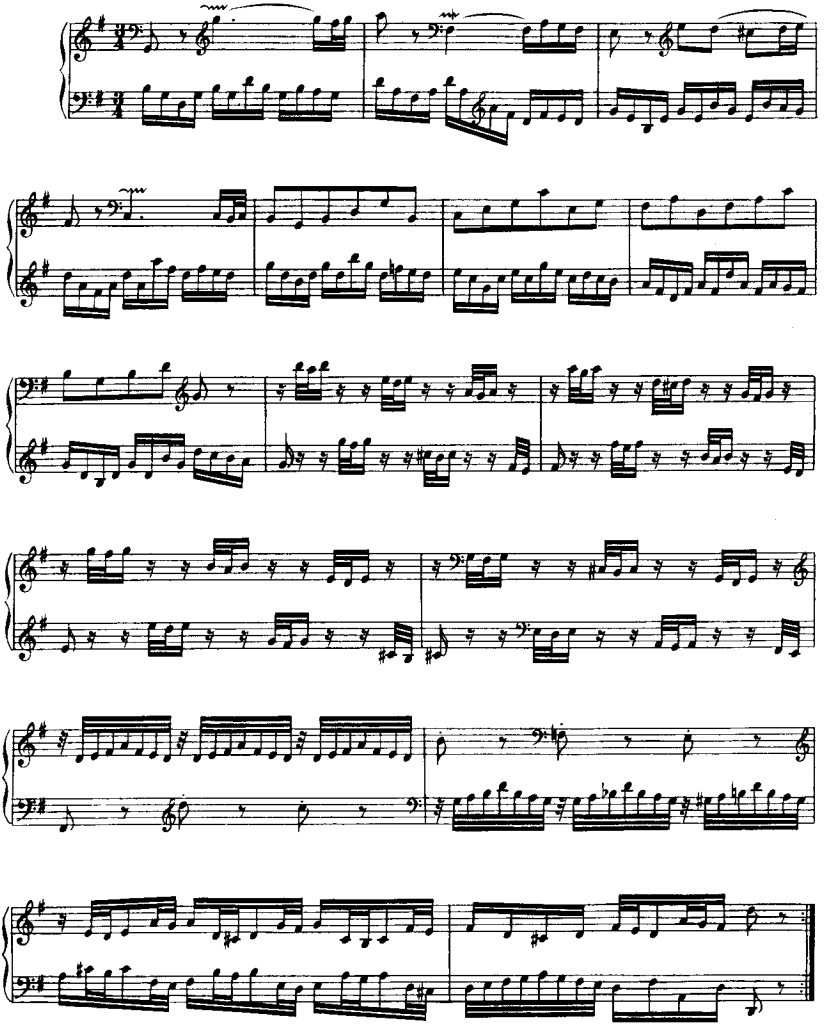


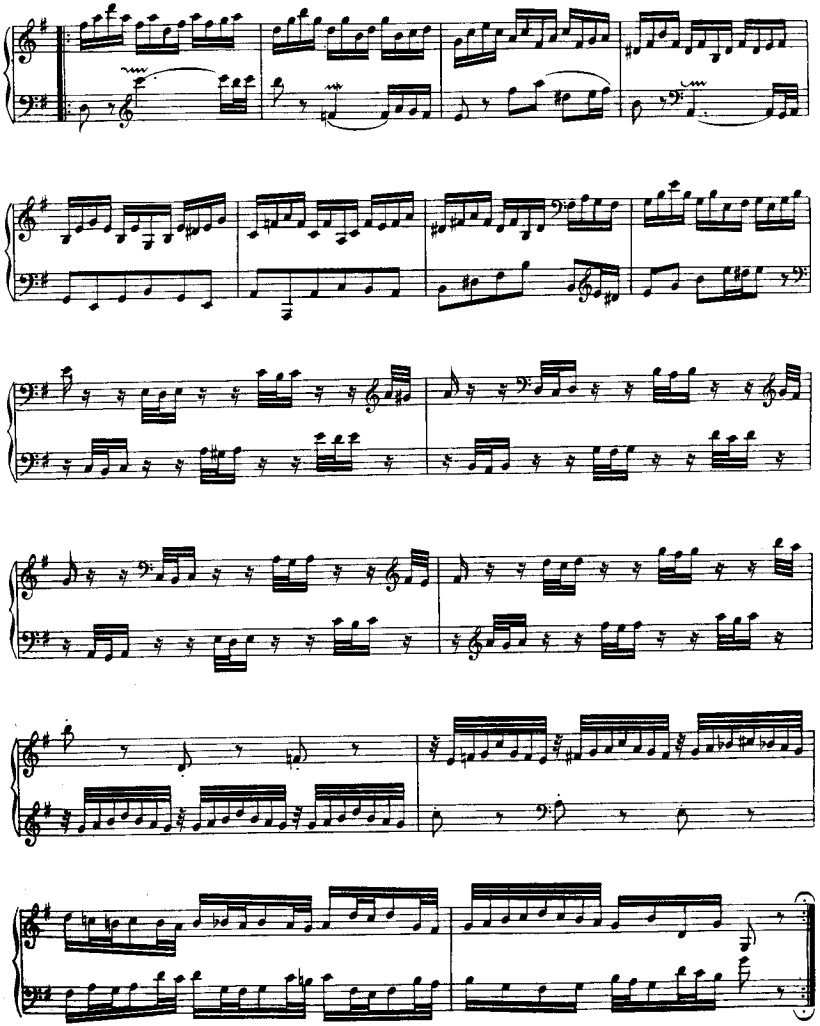
Variatio 13. a 2 Clav.





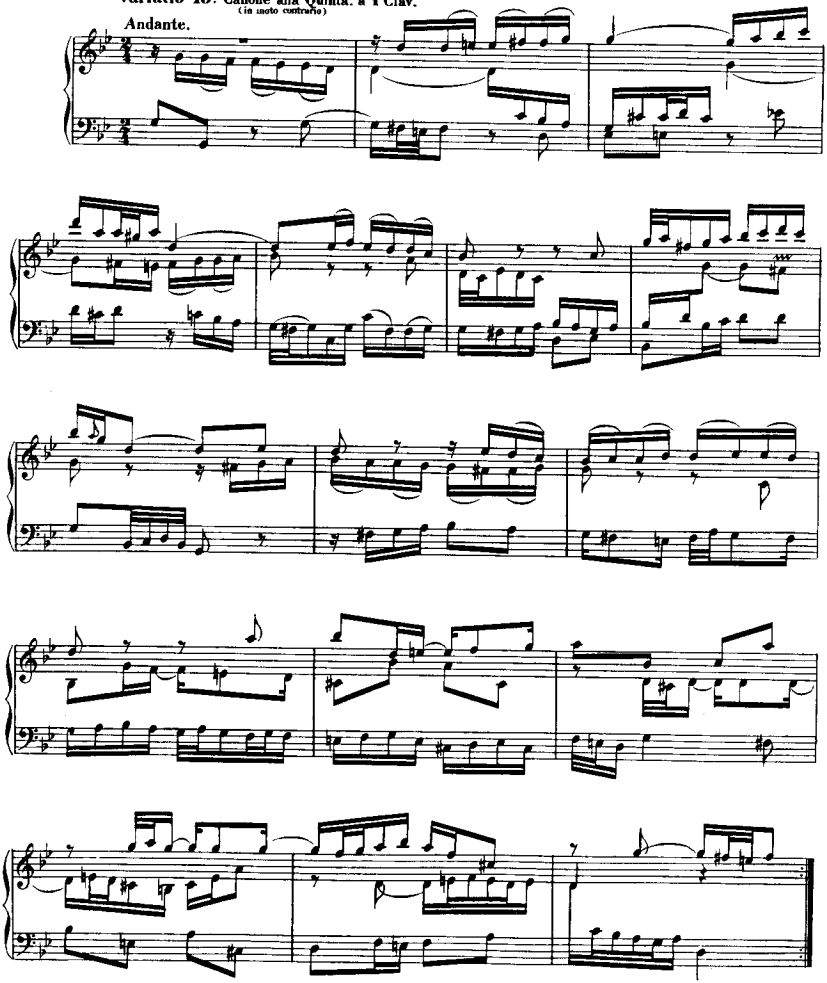
Variatio 14. a 2 Clav.

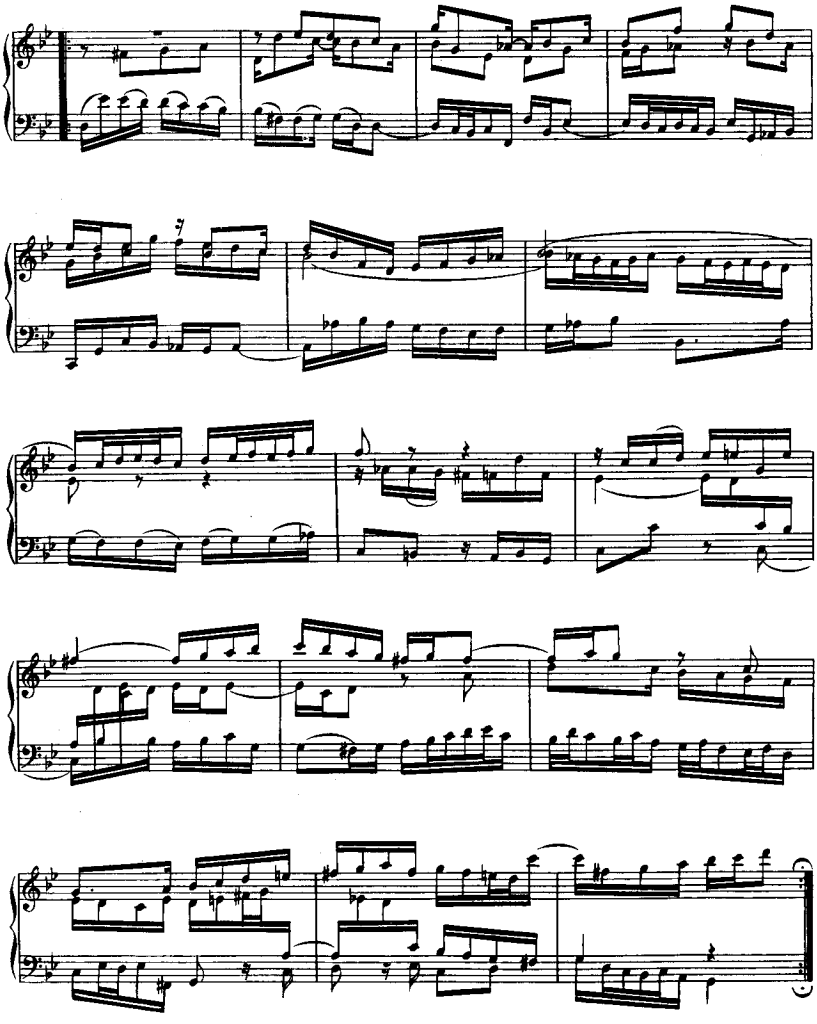




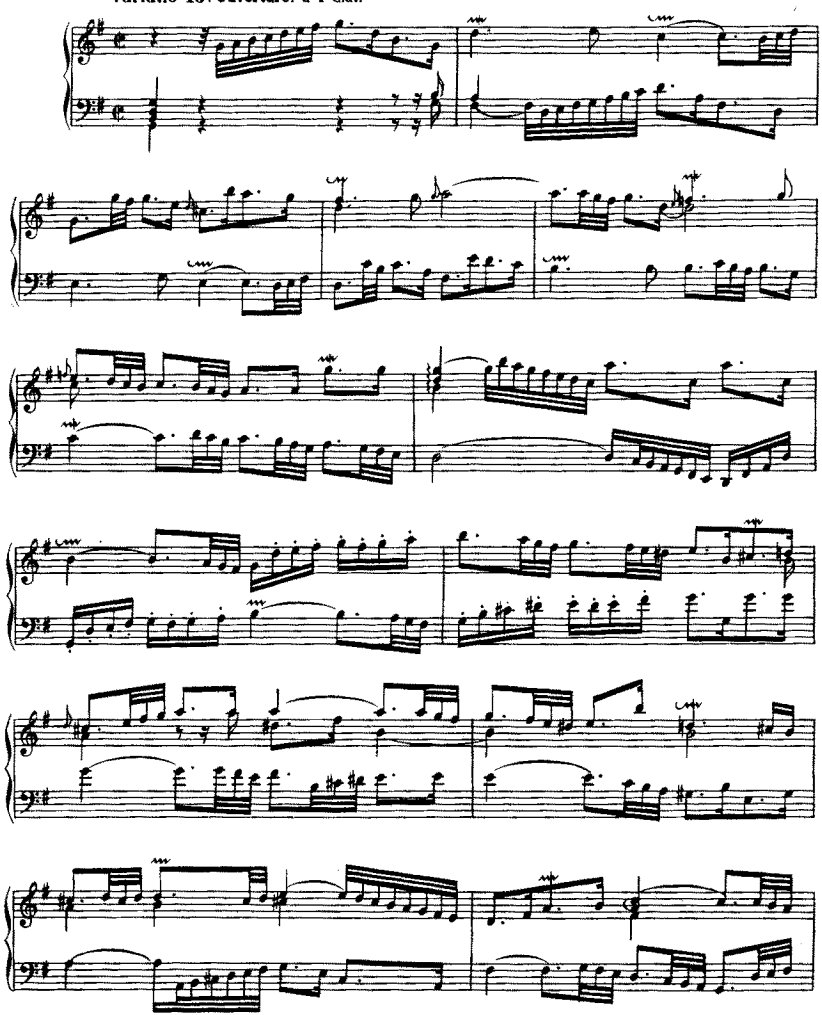
Variatio 15. Canone alla Quinta. a 1 Clav.
(in moto contrario)

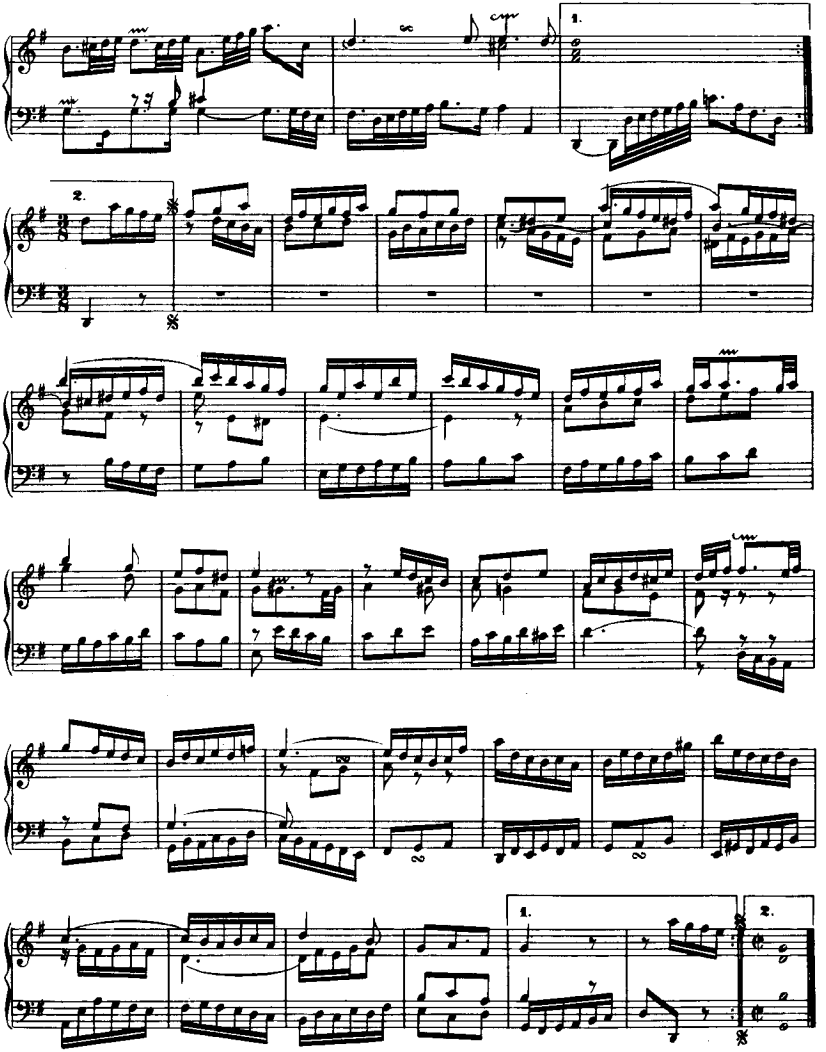
Andante.



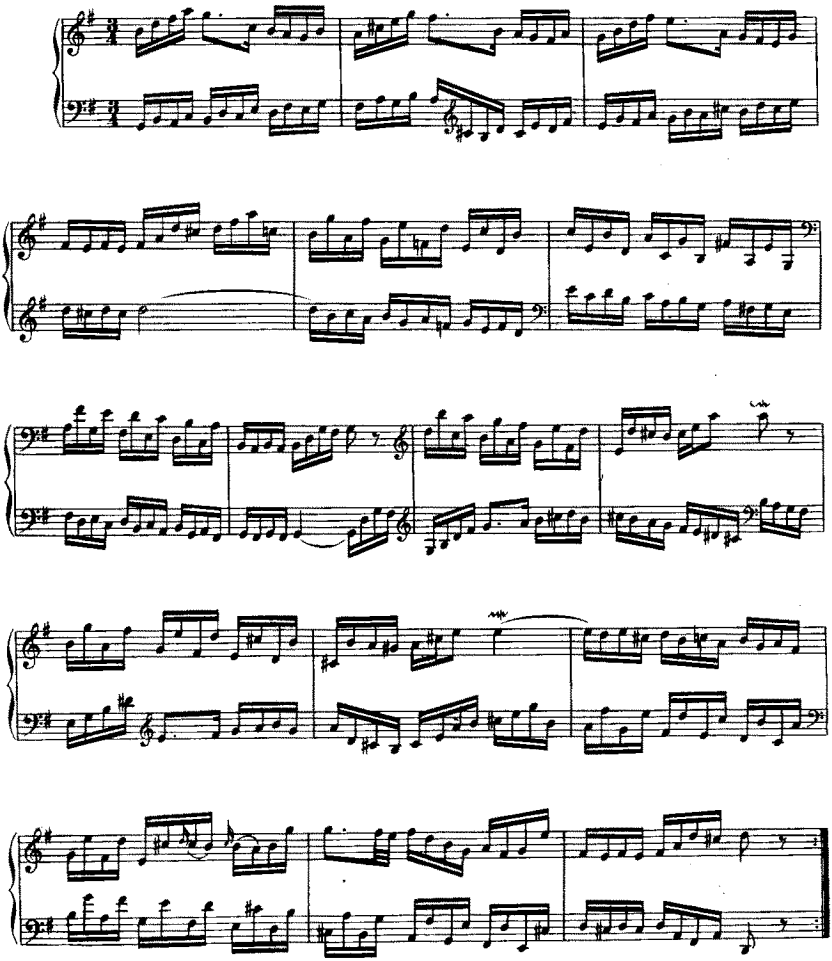


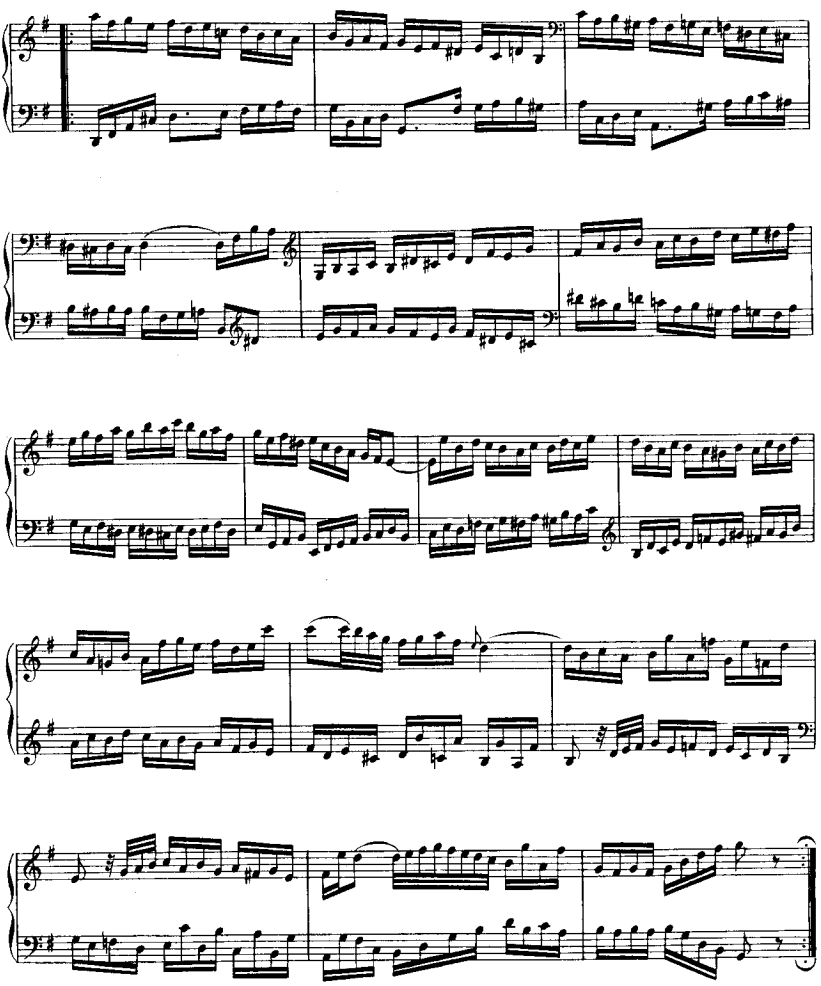
Variatio 16. Ouverture. a 1 Clav.



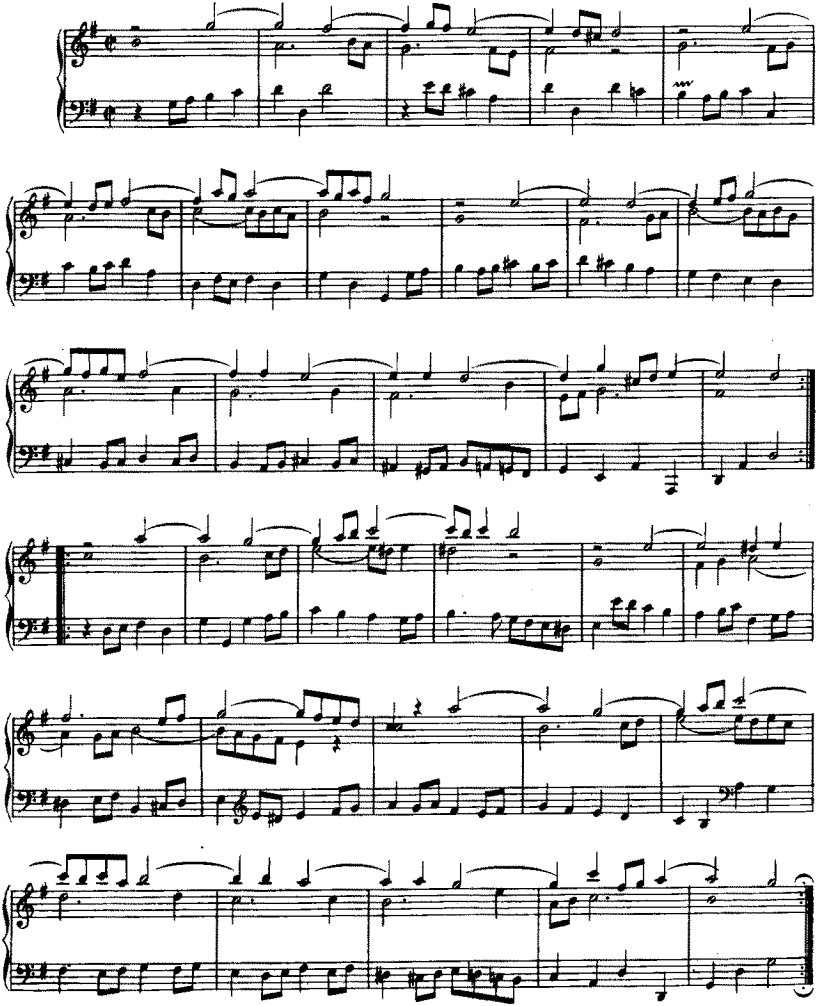

1.
2.
1.
2.

Variatio 17. a 2 Clav.

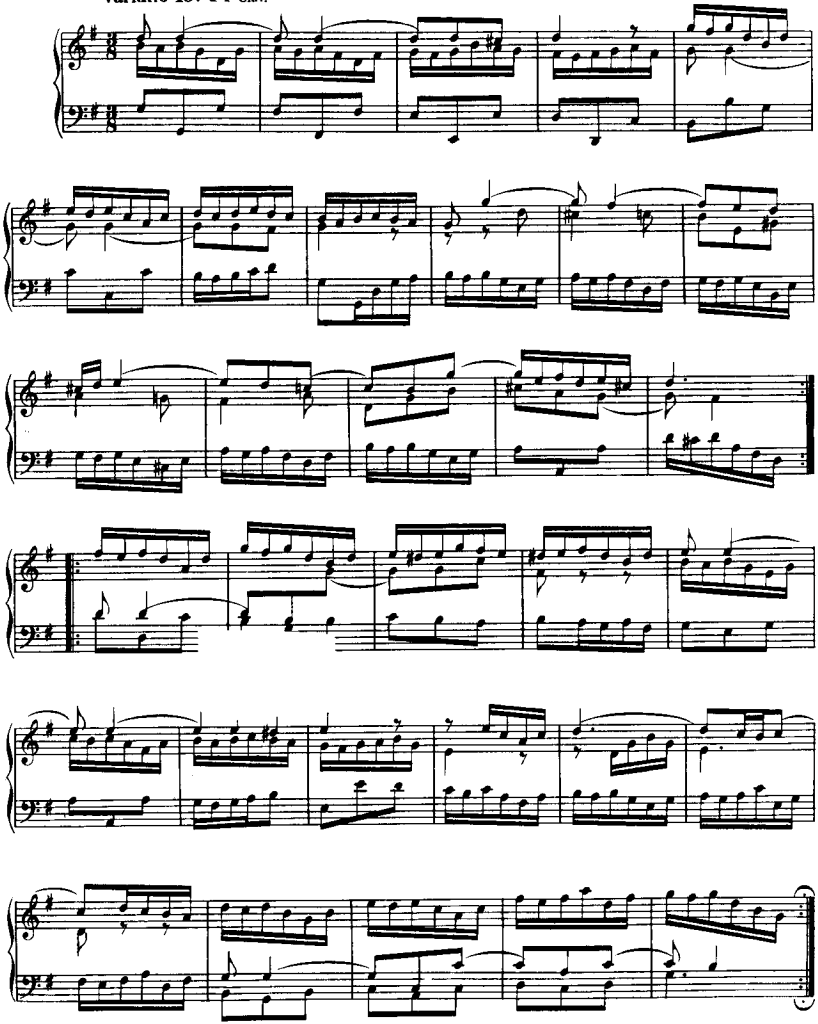




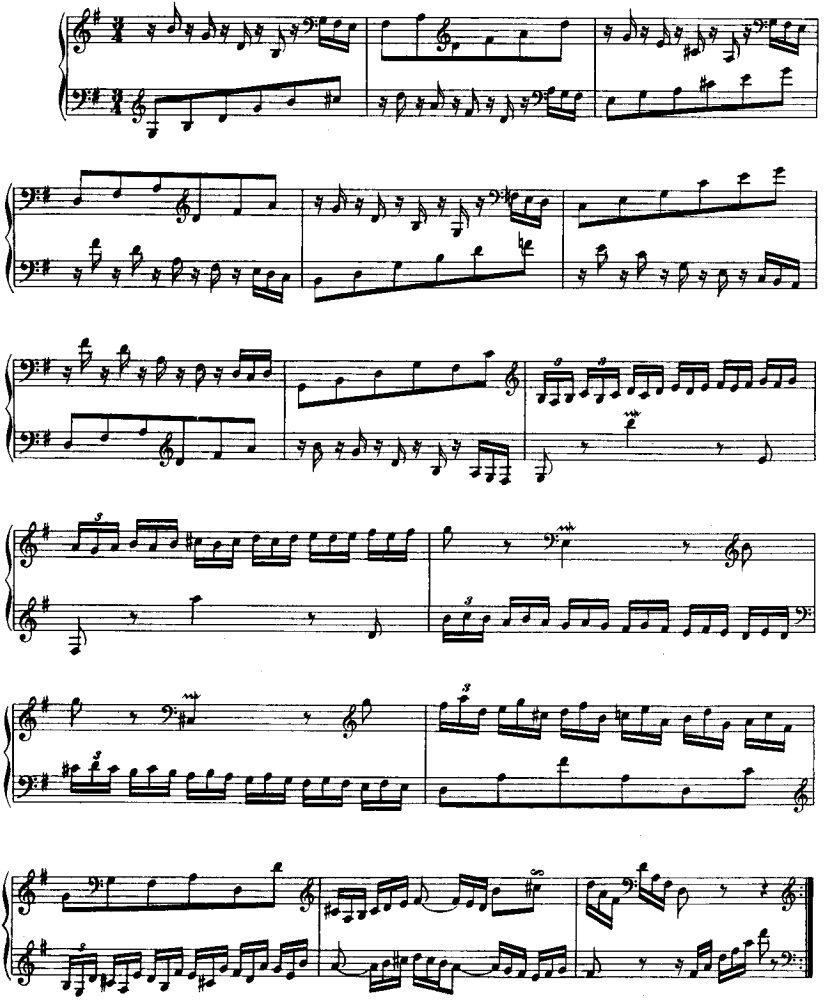
Variatio 18. Canone alla Sesta. a 1 Clav.

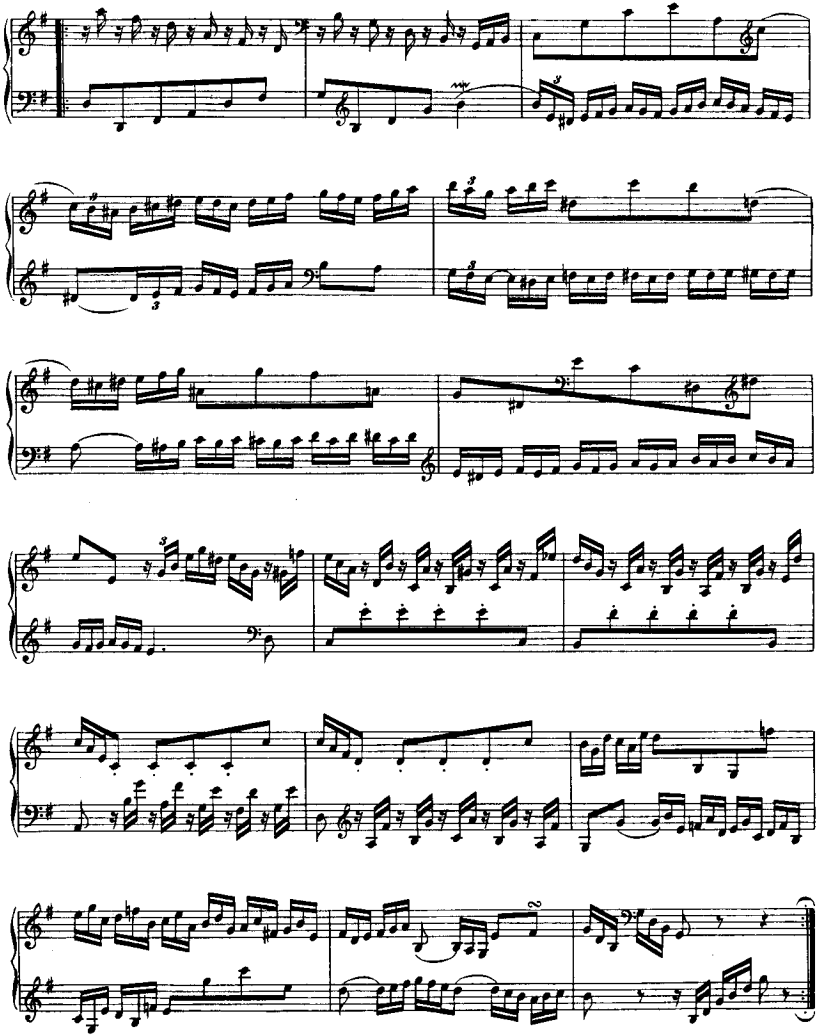


Variatio 19. a 1 Clav.

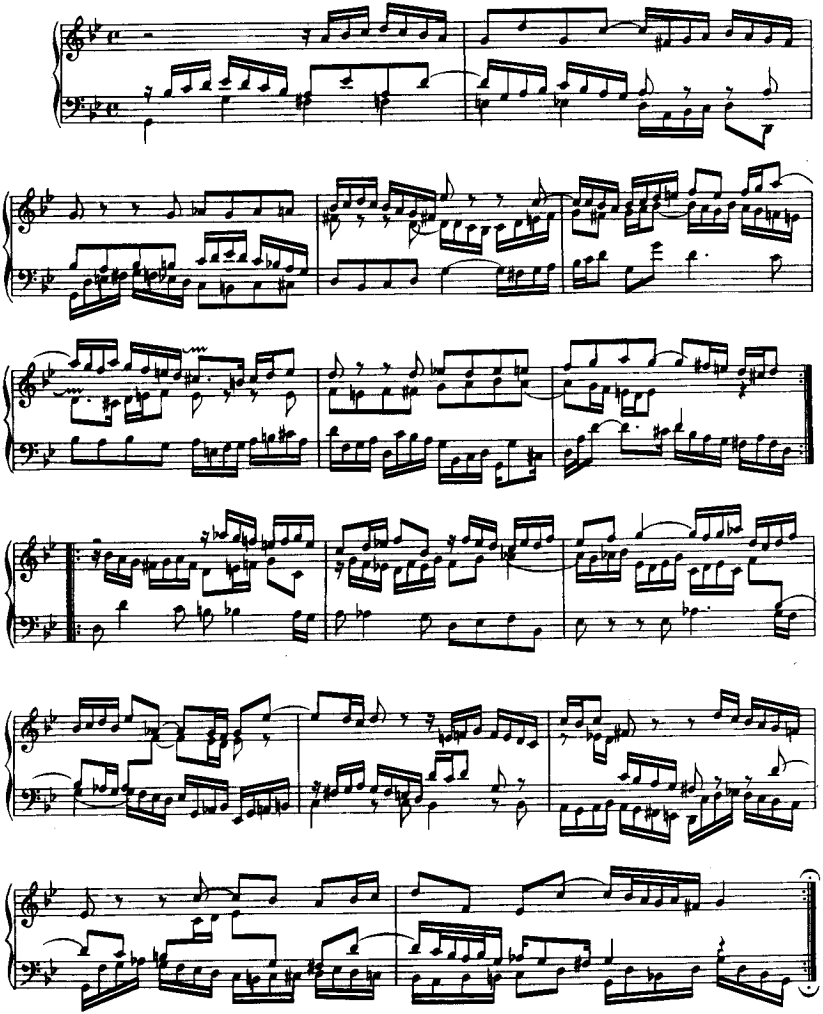


Variatio 20. a 2 Clav.

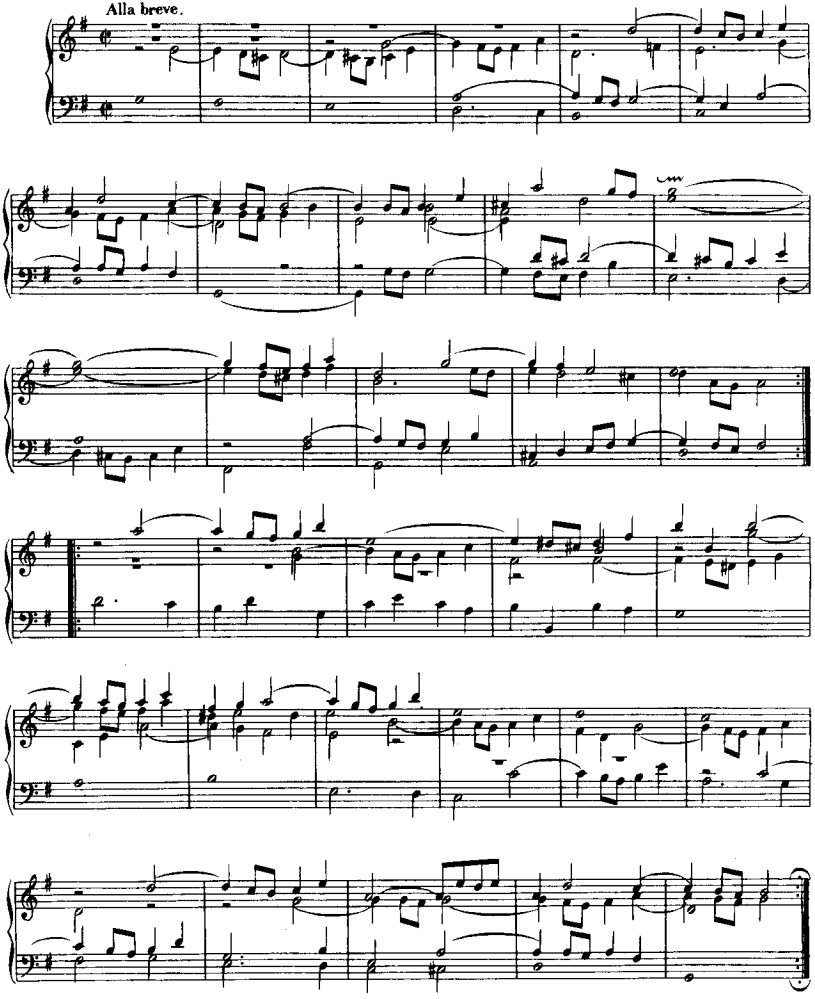




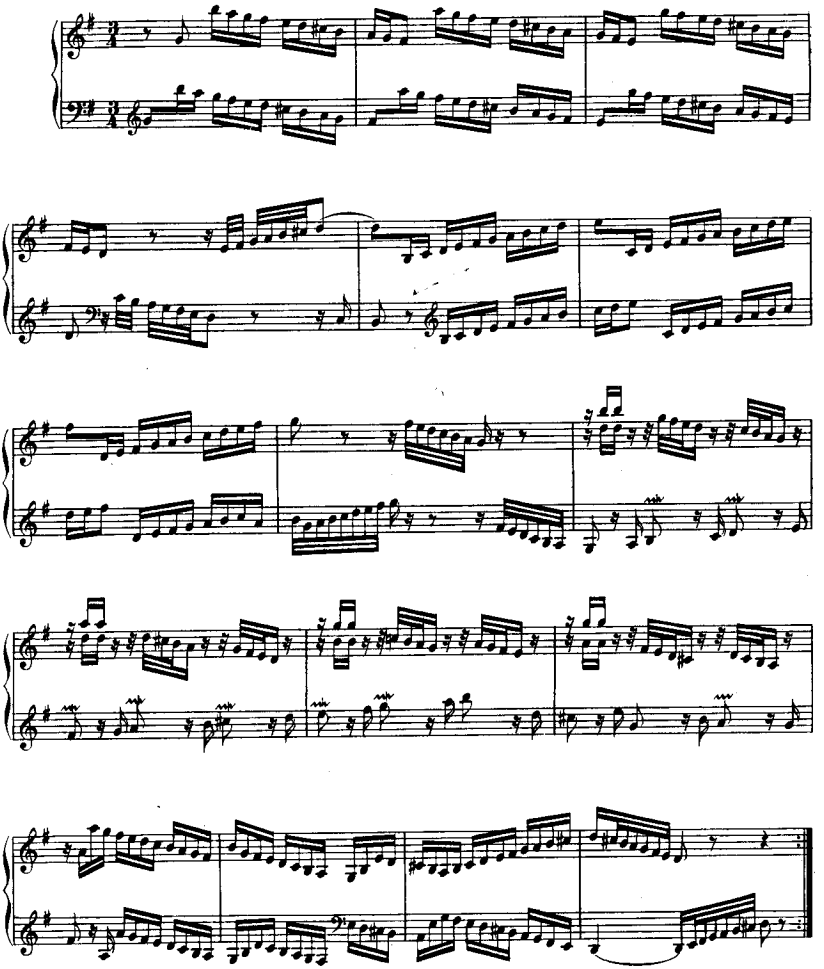
Variatio 21. Canone alla Settima.

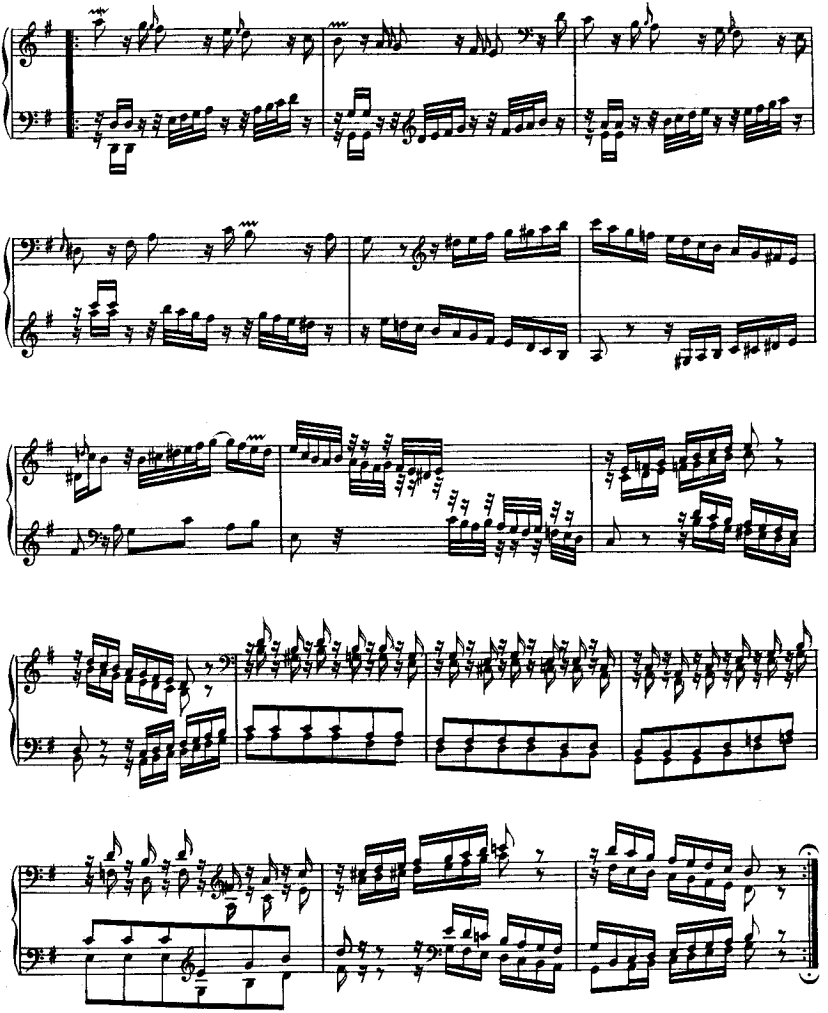


Variatio 22. a 1 Clav.
Alla breve.

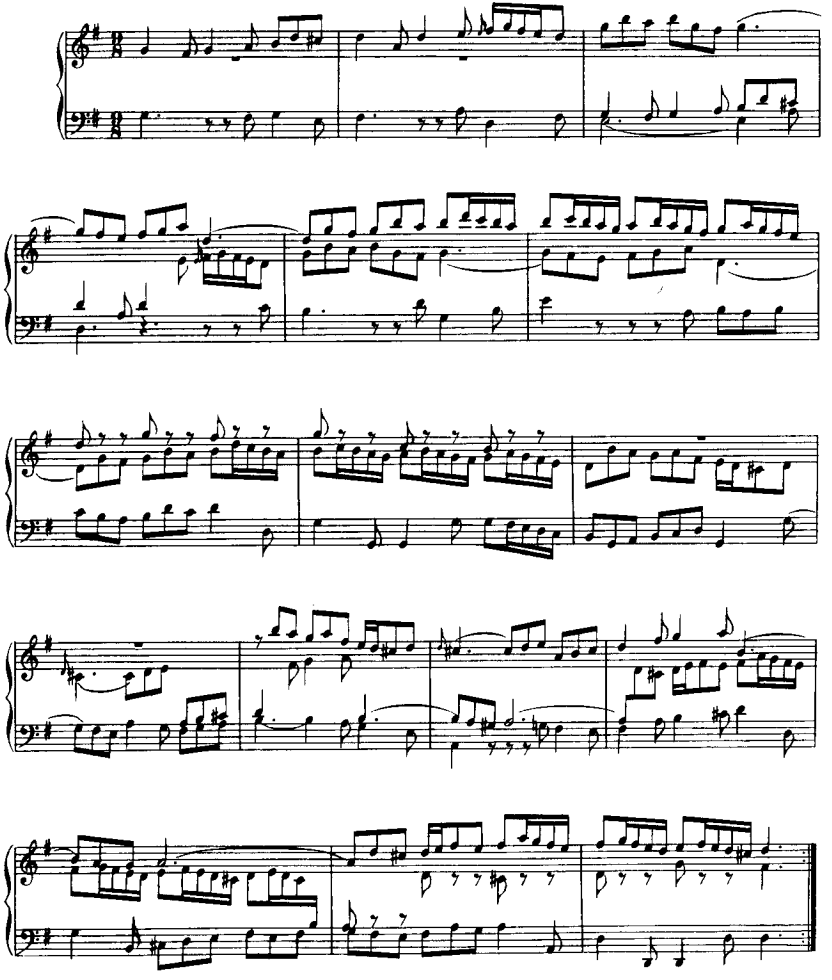


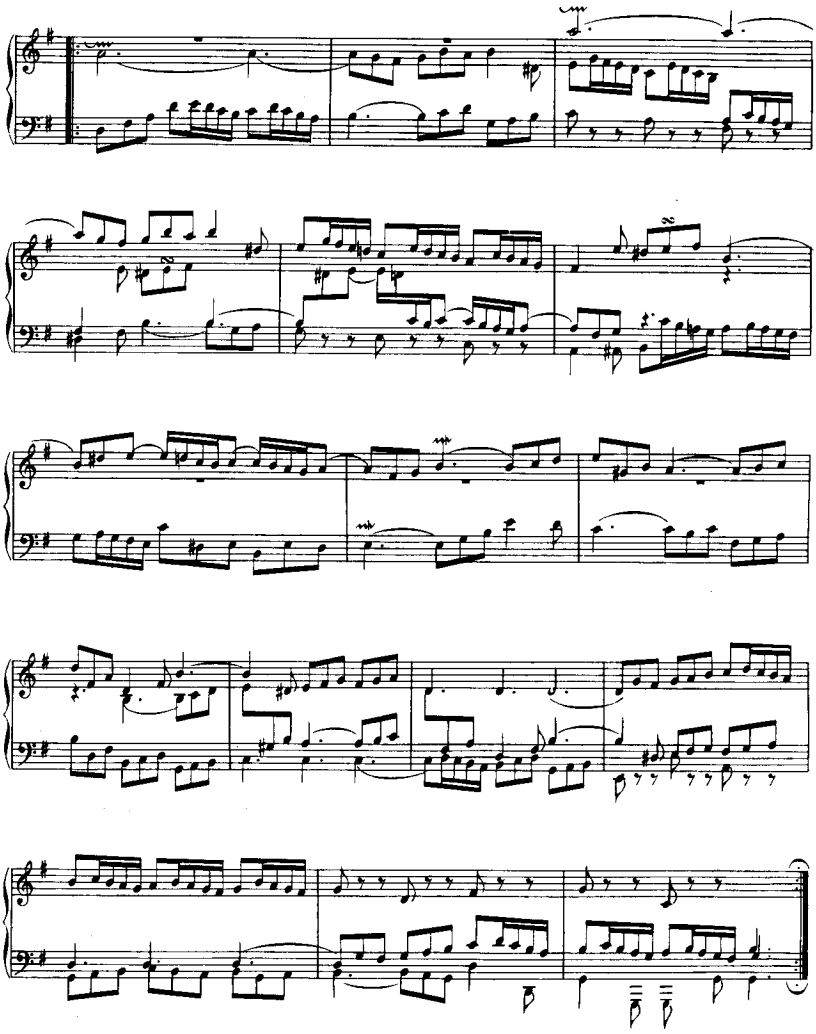
Variatio 23. a 2 Clav.



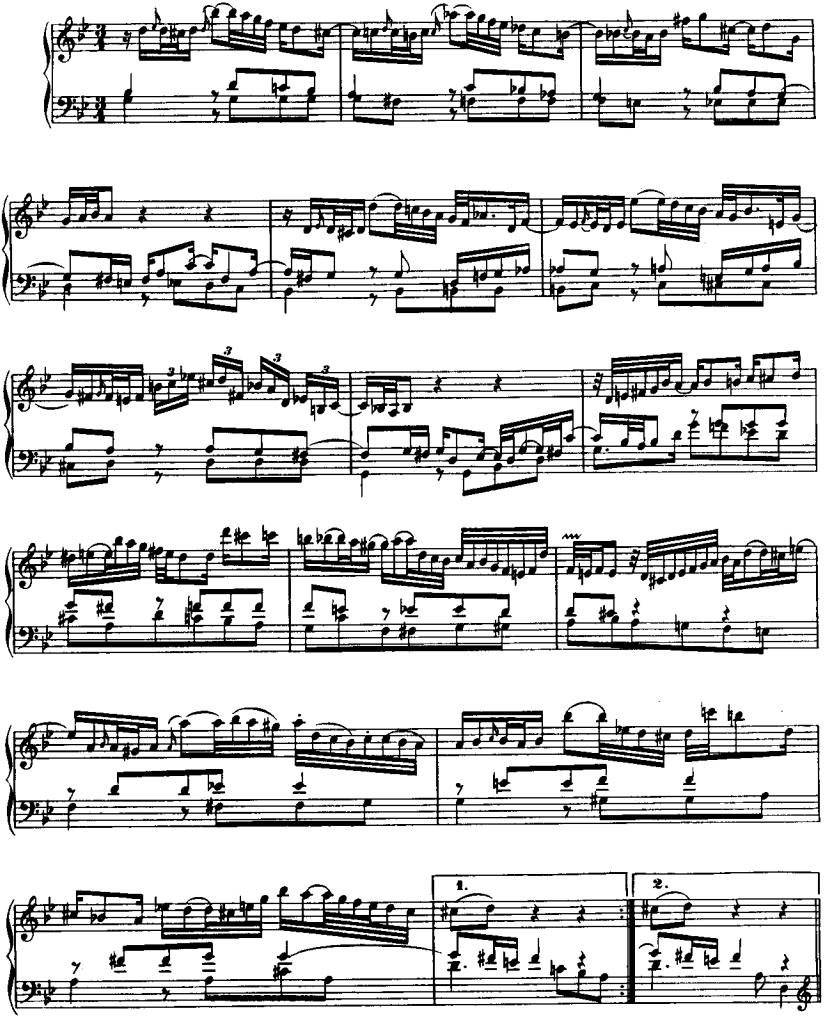


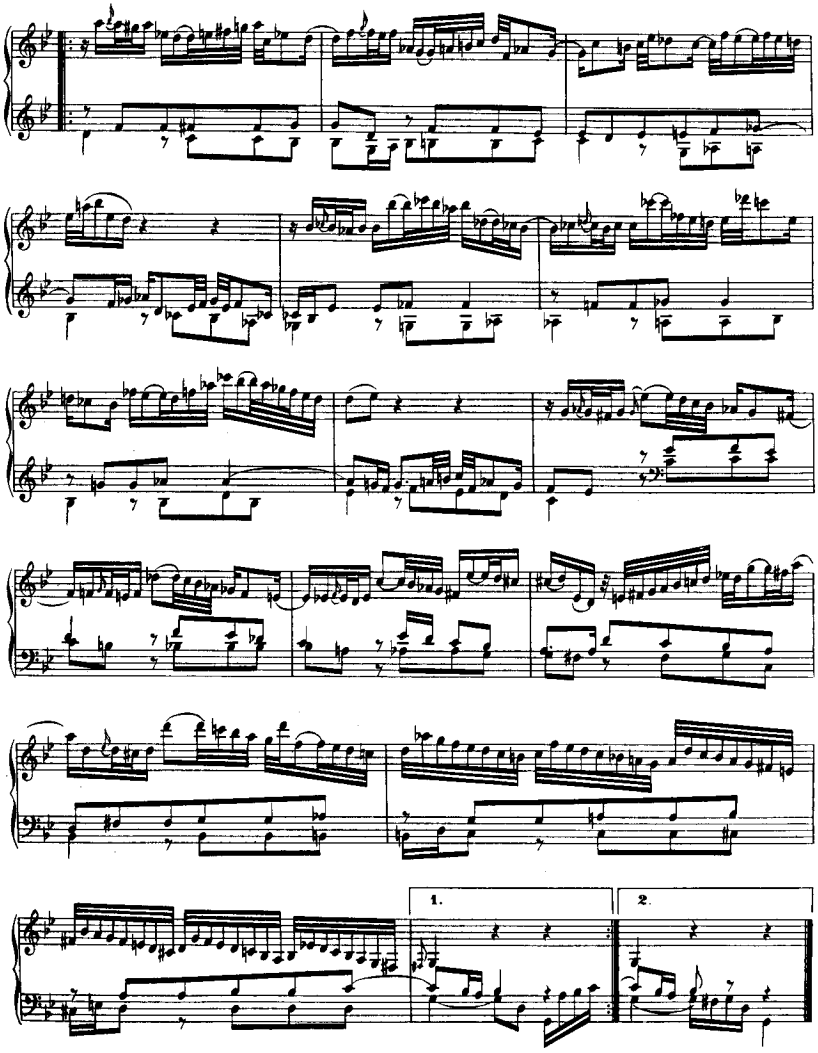
Variatio 24. Canone all' Ottava. a 1 Clav.



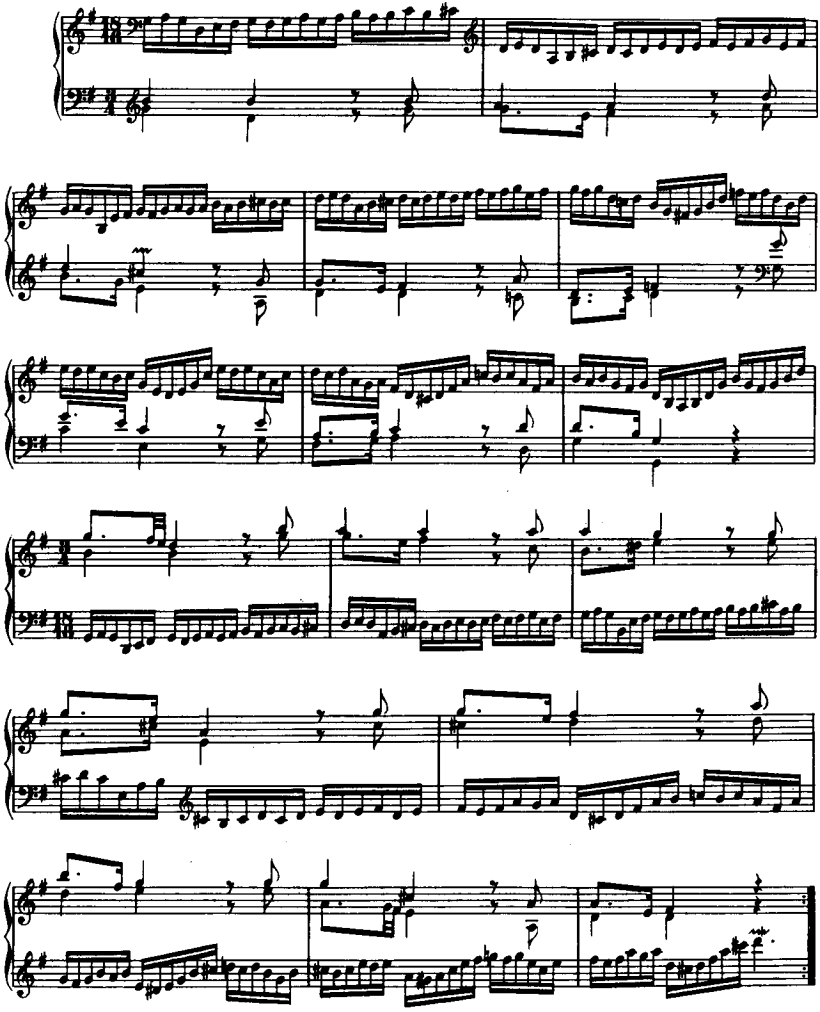


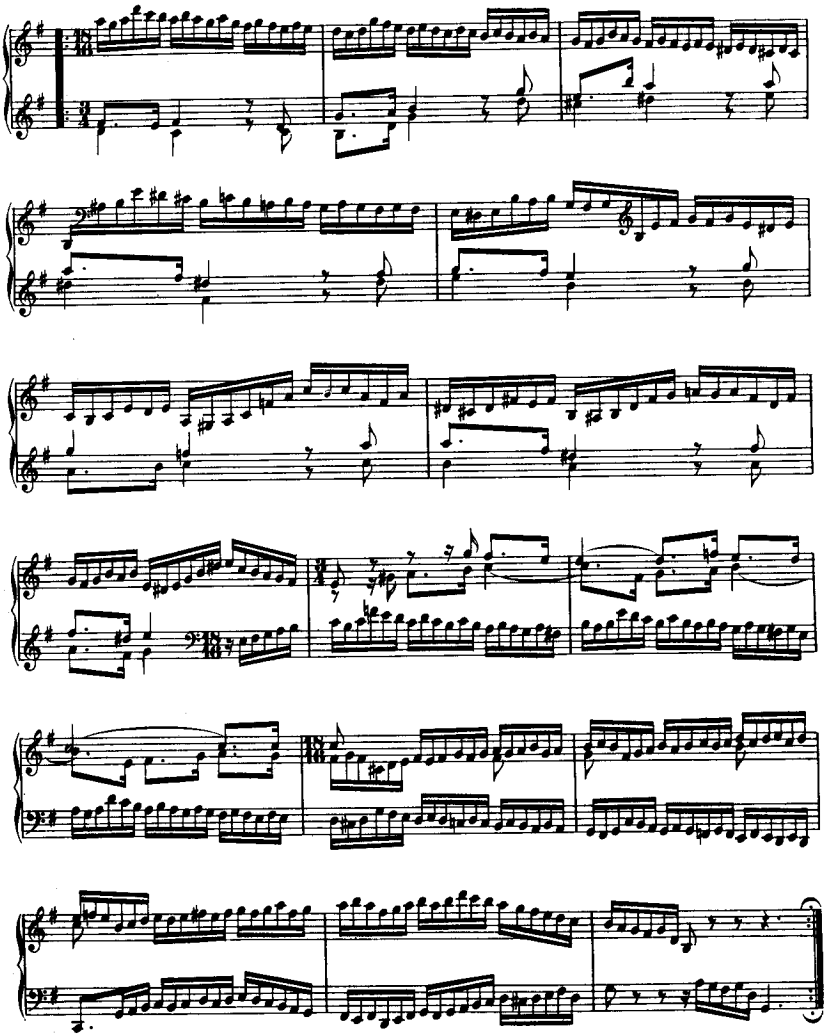
Variatio 25. a 2 Clav.



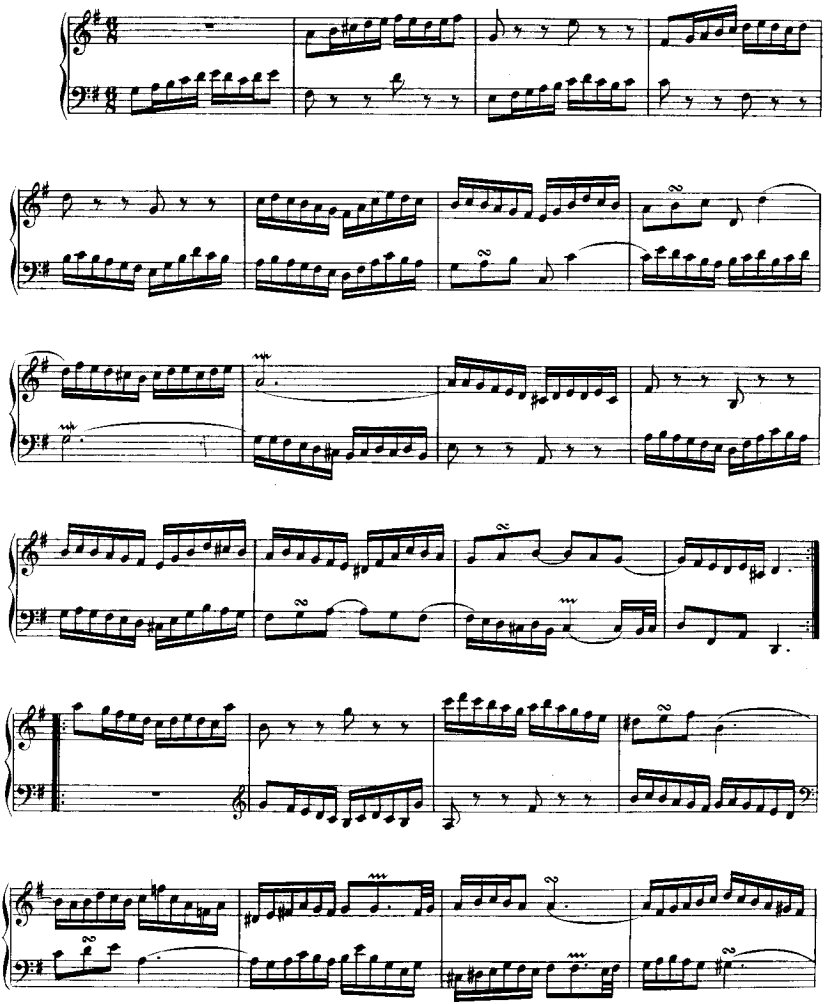

1.
2.

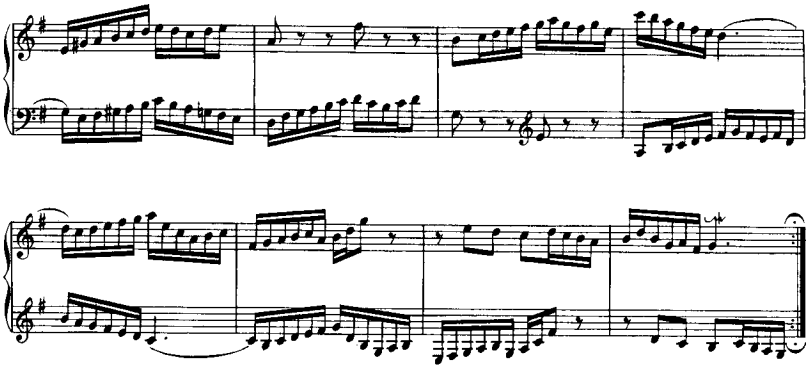
Variatio 26. a 2 Clav.



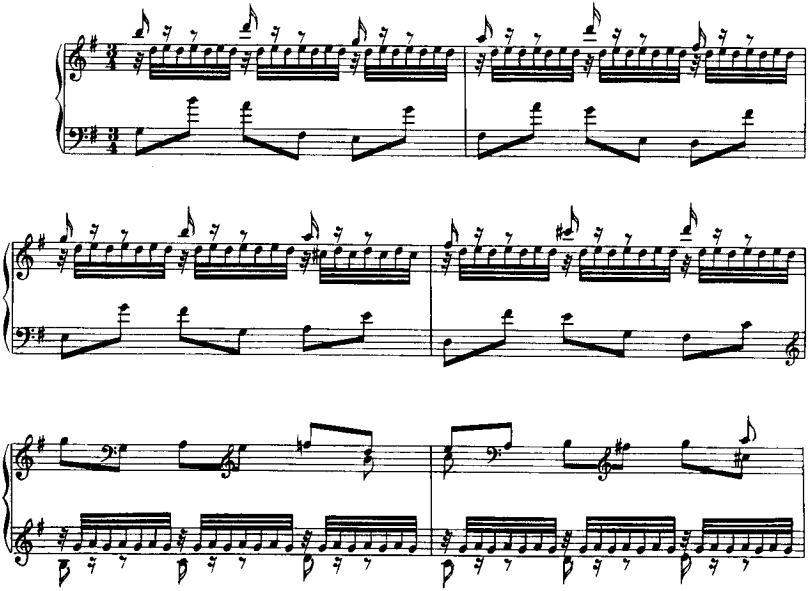


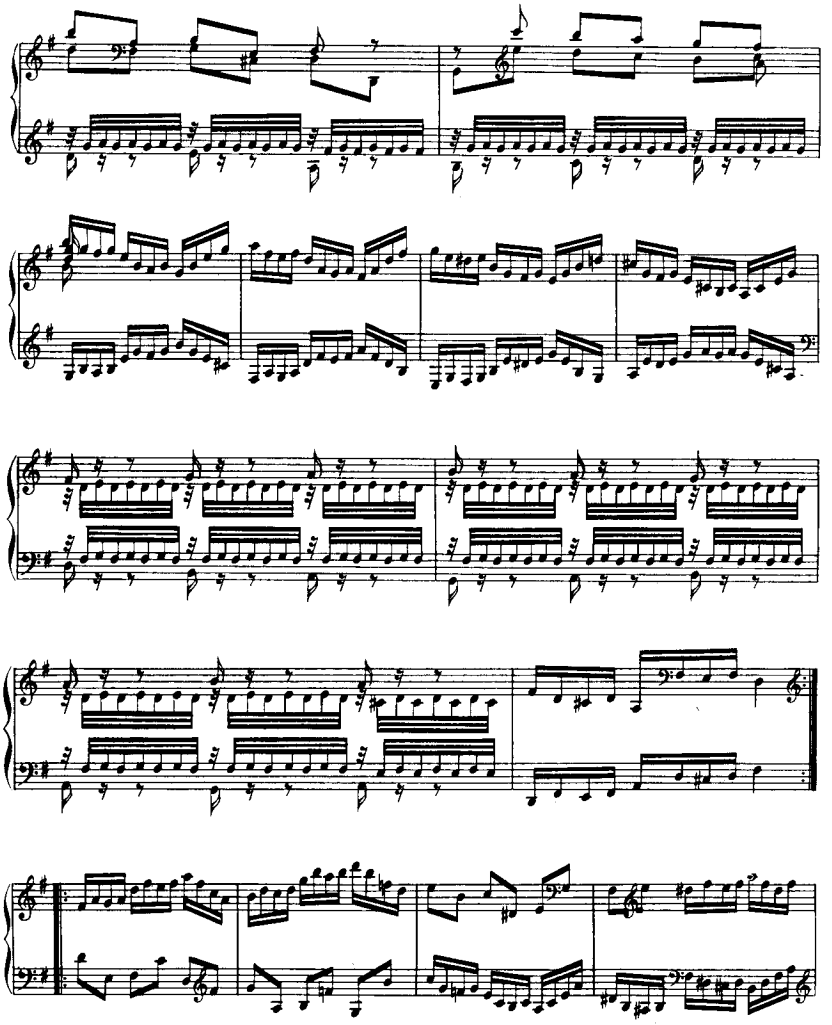
Variatio 27. Canone alla Nona. a 1 Clav.

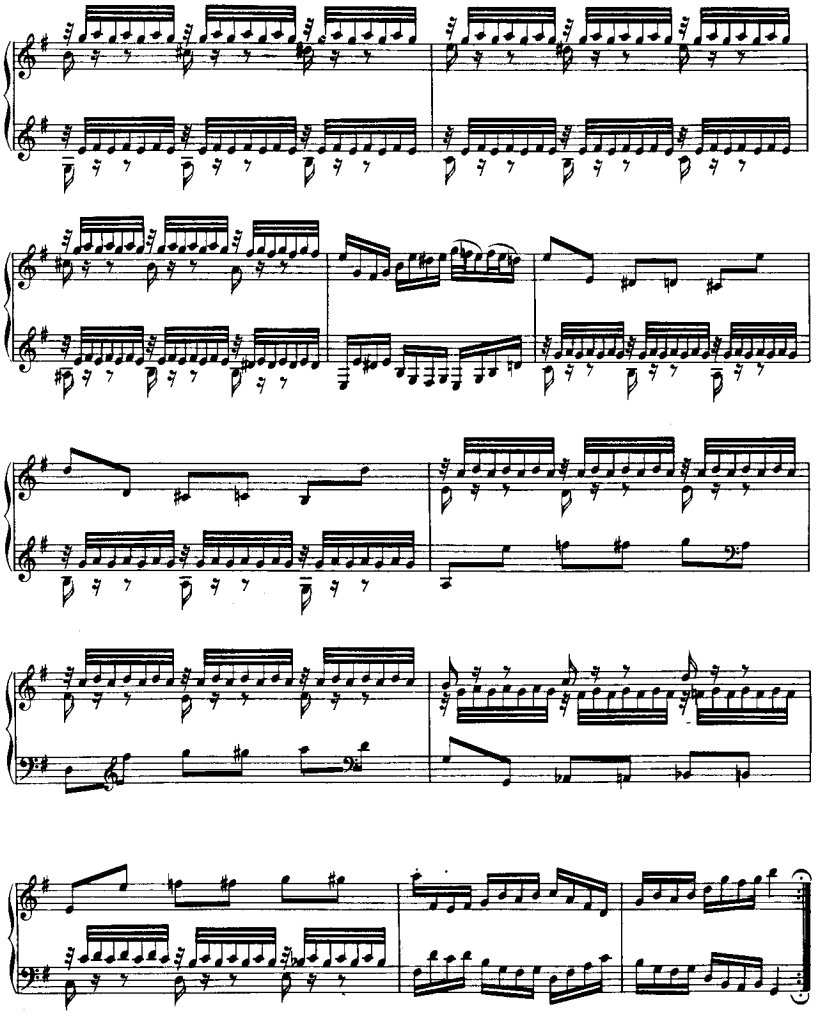




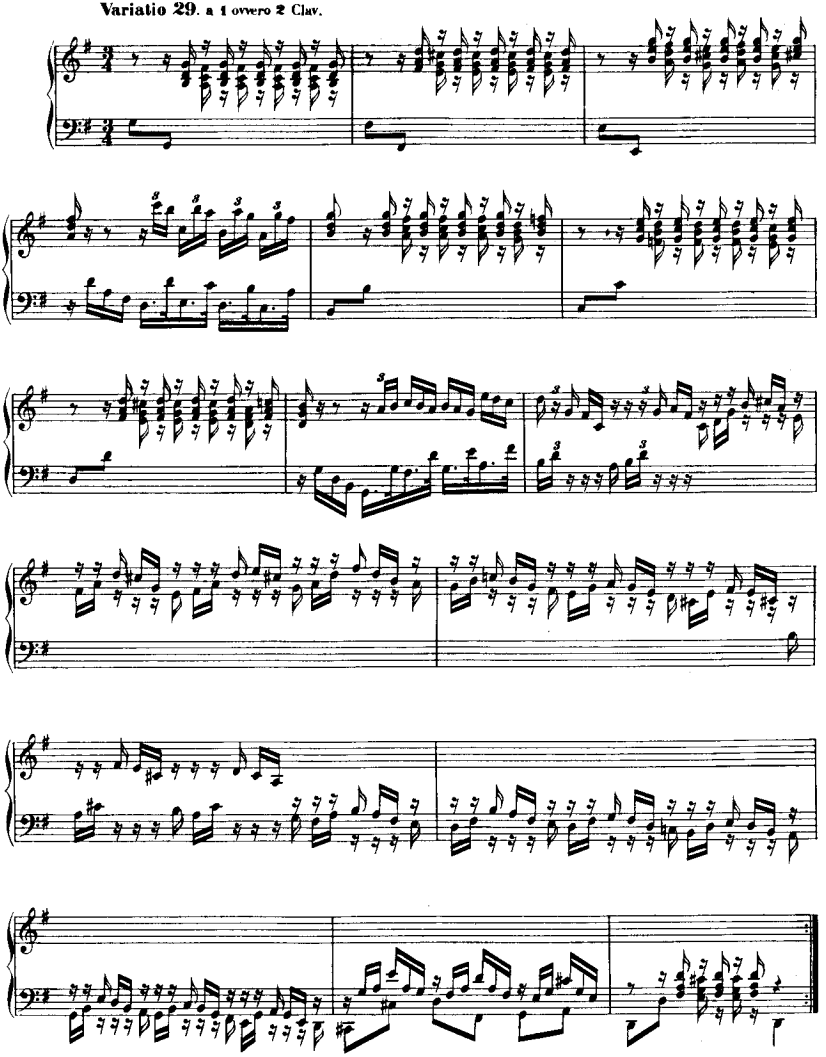
Variatio 28. a 2 Clav.

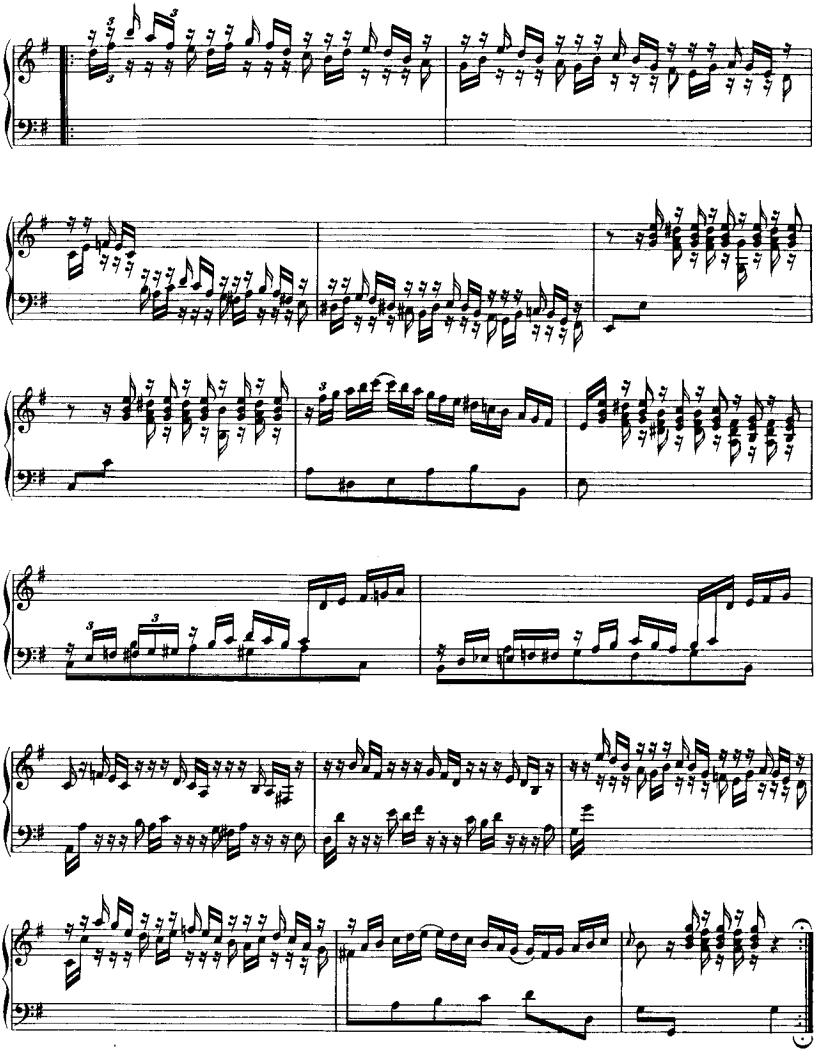




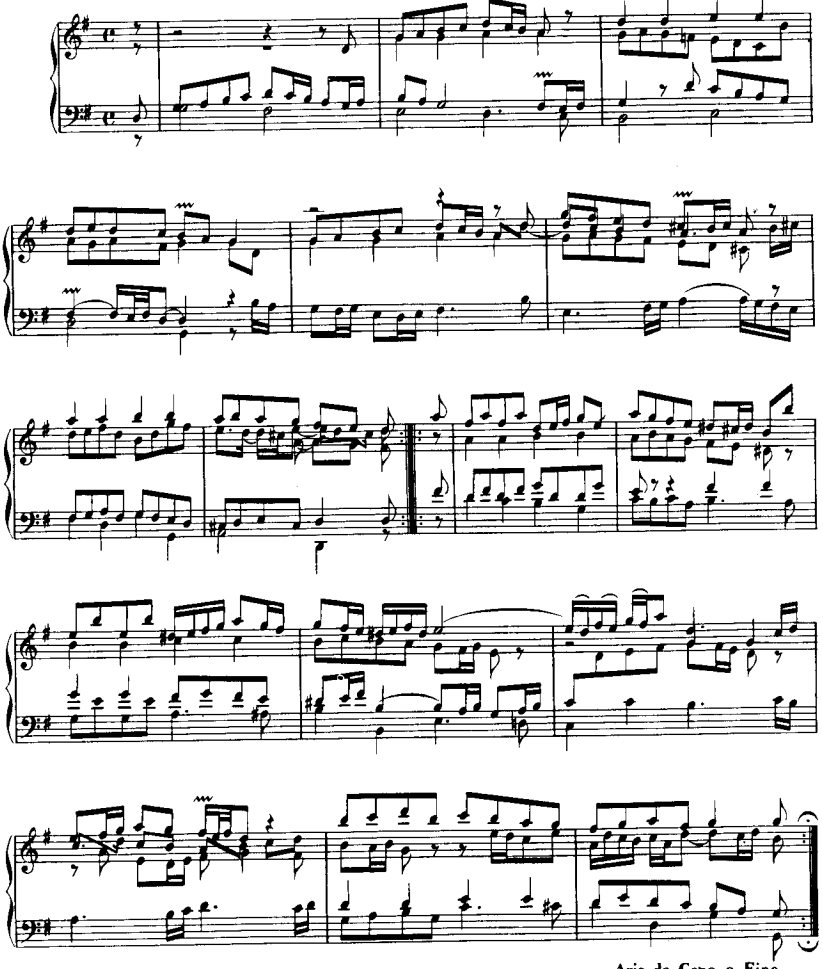


Variatio 29. a 1 ovvero 2 Clav.





Variatio 30. Quodlibet. a 1 Clav.



Aria da Capo e Fine.

vangi@club-internet.fr

THE AUTHORITATIVE NEW STUDY SCORE EDITION FOR THE MUSIC STUDENT — RECORD COLLECTOR — CONCERT GOER

1a/b. **BACH:*** The Well-Tempered Clavier, Parts I & II
2. **BACH:*** 6 Violin Solo Sonatas & 6 Cello Solo Suites
3a/b. **BEETHOVEN:†** Violin Sonatas 1-6, 7-10
4. **BACH:*** The 6 Violin-Clavier Sonatas
5. **CHOPIN:†** The 25 Preludes (Opp. 28, 45); 2 Piano Sonatas (Opp. 35, 58); Fantasy in f (Op. 49)
6. **BRAHMS:†** The Violin-Piano Sonatas (complete)
7. **BRAHMS:†** {The 2 Cello-Piano Sonatas / The 2 Clarinet-Piano Sonatas}
8. **SCHUMANN:** Carnaval, Op. 9; Fantasiestücke, Op. 12; Symphonic Etudes, Op. 13; Fantasy, Op. 17
9. **BACH:*** The 6 English & 6 French Suites
10. **BACH:*** {The 3 Gamba (or Cello)-Clavier Sonatas / 7 Flute-Clavier Sonatas}
11.-15. **BEETHOVEN:† The 32 Piano Sonatas** [Nos. 1-6(11); 7-12(12); 13-20(13); 21-27(14); 28-32(15)]
16a/b/c. **MOZART:†** Violin-Piano Sonatas, Vols. I/II/III
17. **SCHUBERT:†** Complete Violin-Piano Works (Op. 70; Op. 137/1-3; Op. 159; Op. 162)
18. **BEETHOVEN:†** The Five Cello-Piano Sonatas
19. **BRAHMS:† Piano Variations:** Op. 9 (Schumann), Op. 21, Op. 24 (Händel), Op. 35 (Paganini), Op. 56b (Haydn)
20. **SCHUMANN:** Humoresque, Op. 20; Davidsbündler, Op. 6; Kinderszenen, Op. 15; Kreisleriana, Op. 16; Toccata, Op. 7
21. **BACH:*** Goldberg Variations; Italian Concerto; 15 Two-Part & 15 Three-Part Invcntions
22. **BACH:*** The 6 Partitas; French Overture
23. **SCHUBERT:† Lieder,** Vol. I: 2 Song Cycles ["Die schöne Müllerin" & "Schwanengesang"]§
24. **SCHUBERT:† Lieder,** Vol. II: "Die Winterreise", Op. 89§
25. **SCHUMANN:† Lieder,** Vol. I: 4 Song Cycles ["Dichterliebe," Frauenliebe & leben," "Liederkreis" (Op. 24, Heine), "Liederkreis" (Op. 39, Eichendorff)]§
26. **BACH:*** The Musical Offering; Three Trio Sonatas
27./28. **BACH:*** The Six Brandenburg Concerti (1-3; 4-6)
29. **SCHUBERT:†** Wanderer Fantasy, Op. 15; Eight Impromptus, Op. 90, 142; Moments Musicaux, Op. 94
30. **BEETHOVEN:† Variations:** Op. 34; Op. 35 (**Eroica**); Op. 76; Op. 120 (**Diabelli**); Gr. 191 (c minor); Gr. 189
31.-38. **BACH:* The Complete Organ Works** [**31:** Organ Mass; **32:** Orgelbüchlein & Chor. Variations; **33:** Chor. Preludes (Kirnberger Coll., a.o.); **34:** 6 Trio Sonatas; 6 Prel. & Fugues (#531-6); **35:** 12 Prel. & Fugues (#537-48); **36:** 6 "Schübler" & 18 Other Chorales; **37:** Passacaglia, Pastorale, 4 Organ Concertos, 3 Toccatas, etc.; **38:** Fantasies, 8 Little Prel. & Fugues, etc.]
39./40. **MOZART:†** The Piano Sonatas & Fantasies, I & II
41./42./43. **SCHUBERT:†** The Piano Sonatas (1-8, 9-12, 13-15)
44. **CHOPIN:†** Etudes, complete (Opp. 10; 25; Op. Posth.)
45./46. **BACH:* Clavier Works,** Vols. VI & VII (Suites, Sonata, Toccatas, Fantasies/Preludes & Fugues • Capriccios, Aria Variata, Fantasies, Fugues, Preludes)
47. **MENDELSSOHN:†** Songs Without Words (Complete)
48. **MENDELSSOHN:†** Complete Works for Organ
49./50. **MOZART:†** The Piano Trios (1-4, 5-8)
51./52./53. **SCHUBERT:†** All String Quartets (1-6, 7-11, 12-15)
54. **HANDEL:‡** Eleven Concerti Grossi (Op. 3 Nos. 1-6; "Alexander's Feast" Concerto; Oboe Concerti)
55. **BACH:*** The Four Suites (Overtures) for Orchestra
56. **BACH:*** The Two Concerti for 3 Claviers (d min., C maj.)
57. **BRAHMS:†** Piano Sonatas, Complete (Opp. 1, 2, 5)
58. **SCHUBERT:†** Piano Pieces (complete), Vol.II
59. **MOZART:† Lieder** for Voice & Piano (complete)§
60. **BEETHOVEN:† Lieder** for Voice & Piano (incl. **An die ferne Geliebte,** & others)§
61-64. **BEETHOVEN:† The 17 String Quartets,** complete [**61:** Op. 18 Nos. 1-6; **62:** Op. 59 Nos. 1-3; **63:** Opp. 74, 95, 127, 130; **64:** Opp. 131, 132, 133, 135]
65. **BEETHOVEN:†** Piano Pieces, complete (Bagatelles, Rondos, Fantasy, Andante Favori, Minuets, etc.)
66. **BRAHMS:†** Piano Pieces Opp. 76, 79, 116, 117, 118, 119 (Capricci, Intermezzi, Rhapsodies, Ballades, Romance)
67. **CHOPIN:†** The 4 Ballades & The 4 Scherzi
68. **BACH:* Clavier Works,** Vol. VIII (2 Toccatas, Fugues, Concerto e Fuga, Scherzo, Suites, etc.)
69. **BACH:†** The 16 Concerti for Harpsichord (after Vivaldi & others); also, **VIVALDI:** Violin Concerto Op. 7/II/2
70. **HANDEL:‡** 15 Sonatas, Op. I (Flute; Violin; Oboe) • 3 Early Flute Sonatas • Gamba Sonata
71./72. **HANDEL:‡** 12 Concerti Grossi, Op. VI (1-6; 7-12)
73. **BACH:* Die Kunst der Fuge** (The Art of Fugue)
74. **BACH:*** Songs & Arias (Sacred & Other), complete§
75. **BACH:*** 185 Four-Part Chorales (C.P.E. Bach Coll.)§
76./77. **BACH:*** The Motets (Singet dem Herrn; Der Geist hilft; Jesu meine Freude • Fürchte dich nicht; Komm, Jesu; Lobet den Herrn; Ich lasse; Sei Lob & Preis)§
78. **BACH:*** Easter Oratorio§
79. **BACH:*** Cantatas 82, 83, 84, 85 (Ich habe genug; Erfreute Zeit; Ich bin vergnügt; Ich bin ein guter Hirt)§
80. **BACH:*** Cantatas 131, 132, 133 (Aus der Tiefe; Bereitet die Wege; Ich freue mich in dir)§
81. **BACH:*** Cantatas 168, 169, 170 (Thue Rechnung; Gott sol! allein; Vergnügte Ruh', beliebte Seelenlust)§
82. **BACH:*** Cantatas 183, 184, 185 (Sie werden euch in d. Bann; Erwünschtes Freudenlicht; Barmherziges Herze)§
83. **BACH:*** Cantatas 188, 189, 190 (Ich habe meine Zuversicht; Meine Seele rühmt und preist; Singet dem Herrn)§
84. **BACH:*** (Secular) Cantata 201 (Phoebus und Pan)§
85. **BACH:*** (Sec.) Cantatas 202, 203, 204 (Weichet nur; Amore traditore; Ich bin in mir vergnügt)§
86. **HANDEL:† Works for Clavier** (The 16 Harpsichord Suites; 3 Leçons; Chaconne; 6 Fugues; Miscellaneous Pieces)
87. **RAMEAU:† Pièces de Clavecin,** complete (Books of 1706, 1724 and 1731; La Dauphine; 5 Pièces en Concert)
88. **SCHUMANN:** The 3 Piano Sonatas (Opp. 11, 14, 22)
89. **MOZART:** Piano Variations, complete
90. **MOZART:†** The 2 Quartets for Piano & Strings (K. 478 in g, K. 493 in Eb); Quintet for Piano & Winds, Eb (K. 452)
91./92. **MOZART:† Complete String Quintets (Vol. I:** K. 174(Bb); K. 406(c); K. 407 (Horn Quint., Eb); K. 515(c); K. 516(g). **Vol. II:** K. 581 (Clarinet Quint., A); K. 593(D); K. 614(Eb); K. 525 (**Kleine Nachtmusik,** G)
93. **CHOPIN:†** The Complete Nocturnes (19) & Rondos (3)
94. **CHOPIN:†** The Complete Waltzes (15) & Impromptus (4)
95. **SCHUMANN:** Album for the Young, Op. 68; Three Sonatas for the Young, Op. 118; Forest Scenes, Op. 82
96. **BACH:* Violin Concerti:** No. 1 (a min.); No. 2 (E maj.); Double Concerto (d min.); Concerto Movement (D maj.)
97. **BACH:*** Harpsichord Concerti, Nos. 1 (d min.), 2 (E maj.)
98. **BACH:*** Harpsichord Concerti, Nos. 3 (D), 4 (A), 5 (f)
99. **BEETHOVEN:†** String Trios, complete [Op. 3; Op. 9/1-3; Op. 8 (Serenade)]
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101.-104. **HAYDN:† The 52 Piano Sonatas** [**101:** Nos. 1-18; **102:** Nos. 19-28; **103:** Nos. 29-41; **104:** Nos. 42-52]
105. **BACH:*** Magnificat (& Appendix: Xmas Interpolations)§
106. **BACH:*** Cantatas 69, 70 (Lobe den Herrn, meine Seele; Wachet, betet)§
107. **BACH:*** Cantatas 137, 138, 139 (Lobe den Herren, den mächtigen König; Warum betrübst du dich; Wohl dem)§
108. **BACH:*** Cantatas 140, 141, 142 (Wachet auf; Das ist je gewisslich wahr; Uns ist ein Kind geboren)§
109. **BACH:*** Cantatas 151, 152, 153, 154 (Süsser Trost; Tritt auf; Schau, lieber Gott; Mein liebster Jesus)§
110. **SCHUBERT:†** The Piano Trios (Opp. 99, 100, 148)
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119./120. **CHOPIN:†** The Mazurkas & Polonaises, complete (**119:** Mazurkas 1-41 • **120:** Mazurkas 42-56, Polonaises 1-12)
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127./128./129./130. **BACH:* Cantatas** 76-78/146, 147/155-160/161-164 (Die Himmel; Du sollst Gott; Jesu, der du/Wir müssen; Herz und Mund/Mein Gott; Ich steh' mit einem; Ich lasse; Der Friede; Sehet, wir gehn; Ich weiss/Komm, du süsse; Ach, ich sehe; Nur Jedem; Ihr, die ihr euch)§
131.-138. **BRAHMS:†** All **Lieder**§ [**131:** Opp. 3, 6, 7, 14, 19; **132:** Opp. 32, 33; **133:** Opp. 43, 46-49, 57; **134:** Opp. 58, 59, 63; **135:** Opp. 69-72, 84; **136:** Opp. 85, 86, 91, 94-97; **137:** Opp. 105-107, 121, 103, Posth. Folk Songs (28); **138:** 49 German & 14 Children's Folk Songs]
139. **HANDEL:‡** Fireworks Music; Water Music; 3 Concerti
140. **HANDEL:‡** Three Double Concertos (*Concerti a due cori*)
141./142. **D. SCARLATTI:†** 60 Keyboard Sonatas (1-30 • 31-60)

(* *Bach-Gesellschaft* ed. —— † *Urtext* ed. —— ‡ *Chrysander* ed. —— § *English Texts added*)

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